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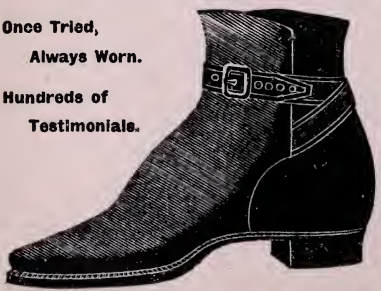

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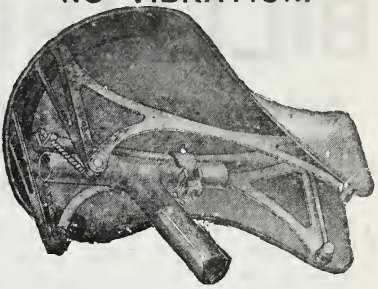

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LONDON. MAY 24TH 1897.

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REFERENCES.

1. Warwick Road Entrance.
2. Scientific Section.
3. Economic Section.
4. Cloak Room.
5. Commercial and Industrial Section (1st Division).
6. Floral Fountain.
7. New Music Pavilion.
8. Lake.
9. Electric Boat Station.
10. Jubilee Bridge.
11. Jubilee Garden.
12. Island.
13. Rockery.
14. West Brompton Entrance.
15. Victoria Bridge.
16. Victorian Garden.
17. Belvedere Tower.
18. Historical & Commemorative Section (1st Division).
19. General Fine Art Section.
20. Music Room.
21. Old Bridge.
22. Police and Fire Station.
23. Central Hall.
24. Musical Instruments Division of Music Section.
25. Musical Publications Division of Music Section.
26. Music and Drama Sections.
27. Empress Theatre Promenade.
28. Company's Offices.
29. Lillie Road Entrance.
30. Dist. Rly. Booking Offices.
31. Electric Power House.
32. Woman's Work Section (Historical Sub-Division).
33. Do. (District Nursing Sub-Division).
34. Do. (Hospital Work Sub-Division).
35. Do. (Fine Art Sub-Division).
36. Do. do.
37. Do. do.
38. Do. (Ladies' Committee Room and Secretary's Office).
39. Do. (Art Schools Division).
40. Do. (Patents by Women and Philanthropy).
41. Do. (Music Room).
42. Do. (Role of Honor).
43. Do. (Mrs. Meredith's Prison Mission).
44. Do. (Philantropy).
45. Do. do.
46. Do. (Applied Arts Sub-Division.
47. Do. (General Educational Sub-Division.
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51. Do. (Industrial Division).
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53. Commercial and Industrial Section (2nd Division).
54. Music Pavilion.
55. Picturesque England.
56. Commercial and Industrial Section (3rd Division).
57. Sports Section, 2nd Division of Historical and Commemorative Section.
58. Coronation Fair.
59. Marionette Theatre.
60. Richardson's Show.
61. Rifle Range.
62. Show.
63. Show (Illusioniet).
64. Pepper's Ghost Show.
65. Pepper's Ghost Show.
66. Show.
67. Eccentric Photographer.
68. Show.
69. Show.
70. Illusion d'Art.
71. Fair Booths.
72. Fair Booths.
73. Ore Extraction.
74. Exhibits.
75. Exhibits.
76. Rollason's Wind Motor.
77. West Kensington Entrance.
78. Elysia Bridge.
79. Sanger's Circus.
80. Scientific Show
81. Entrance to Switchback Rly.
82. Infant Incubator.
83. Panorama of Ancient Rome.
84. Lecture Hall, Women's Work Section & Pantomimograph.
85. North End Road Entrance.
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87. Welcome Club. X Gentlemen's Lavatory.
88. Music Pavilion.
89. Electrophone.
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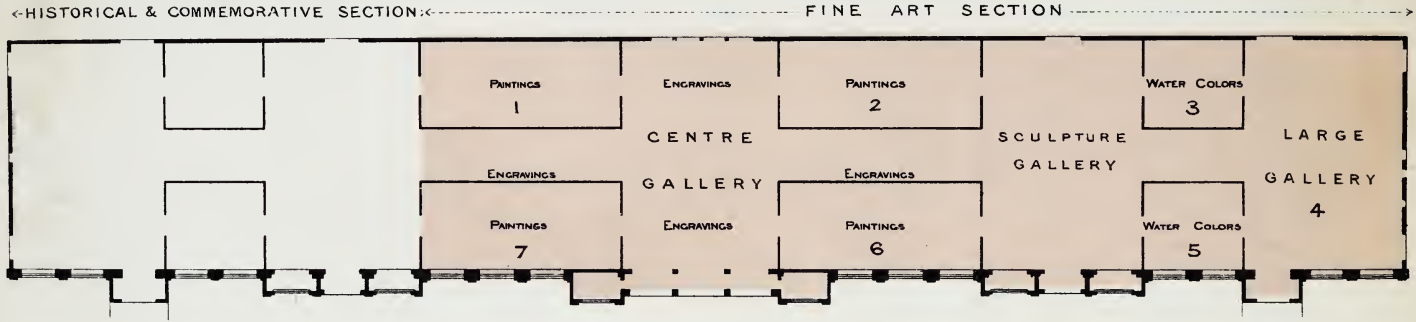

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SCALE OF FEET

10 5 0 10 20 30 40 50 60 70 80 90 100 150

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THE VICTORIAN ERA OF BRITISH ART.

THE British School of Painting may be said to have existed for two hundred years, for its founder, William Hogarth, was born in 1679. He it was who struck the first note of independence which has been the keynote of the finest British art ever since.

During the sixty years of Her Majesty's reign it has shown an ever increasing vitality, because it is founded more on the love and study of Nature than on the art of other countries. Hence, with perhaps many shortcomings and even crudities, it has struck out a line of its own, and has exhibited beauty and originality quite distinct though not apart from the other great Schools of Painting.

Sir Joshua Reynolds, born in 1723, was the first President of the Royal Academy, and also the foremost figure in a group of painters which comprised some of the greatest masters of our school. The art of the Continent had died out, and its animating spirit having passed from Italy, Spain, Flanders, Holland, and France, had at last set her foot in England, calling forth such artists as Gainsborough, Wilson, Romney, Ramsey, George Morland, and many others; all having a strongly marked individuality and, what is so delightful to the painter and the connoisseur, an unerring sense of colour and a true appreciation of nature, of human nature as well as external nature; and who shall say that the works of these artists cannot hang side by side with those of any other artists of any school?

As they are anterior to the Victorian period, they are not included in the present exhibition; but ranged along the centre gallery is a fine display of the engraver's art, which includes many beautiful renderings of them, and where those visitors who are interested may find them out for themselves.

As these painters passed from the scene, others of note appeared who carried on the traditions of the school well into the earlier part of the present reign.

John Constable, born in 1776, died in 1837, the very year of Her Majesty's accession. He may be taken as an eminent example of the independence inaugurated by Hogarth, and that closer imitation of Nature which freed the school, to a great extent, from the domination of

the Dutch painters, an influence, however, which, in its initial stage, is certainly not to be regretted. But the works of Constable were so new in aspect, and so original, that his contemporaries, with the exception of a few artists, could not appreciate them, and they seldom found purchasers. Yet his influence has survived to the present day, not only here but on the Continent, and his pictures are now bought at fabulous prices.

The first name which greets us as we enter on the Victorian period is that of Joseph Mallord William Turner, certainly the most original and perhaps the greatest of all our painters—but this I must leave to others to decide. He was born in London in 1775—a year before Constable—but lived on to produce a prodigious quantity of grand and beautiful work till 1851. So much has been said and written of the genius of Turner that it is quite unnecessary here to say more. I will only point out that in him, again, we have a truly British artist, who, although he copied nearly every school from Titian to Claude Lorraine —perhaps to show what he could do—was nevertheless one of the most independent painters who ever lived, and the most assiduous student of sky and land and water in all their aspects; his great aim appearing to be to paint light and space, not only for the eye but for the mind—a great poet whose harmonious couplets were drawn with the brush.

It is to be regretted that the work of Turner is only represented by one oil painting, "Port Ruysdael," which seems to have suffered terribly at the hands of the cleaner; but among the engravings may be found reproductions of many of his finest pictures, and notably a collection in a perfect condition from his "Liber Studiorum," of which it is said that this work alone would have made the reputation of any other artist.

To make up for the deficient representation of Turner, there will be found in Room No. 1 (a room devoted to deceased masters) an interesting collection of the Norwich School—including some of the very finest pictures of John Sell Cotman, born in 1782. His work seems to me, second only to Turner and Crome, so strong, harmonious and complete is it. Note especially the seapiece No. 50. Cotman died in 1842.

Two specimens by James Stark, who was born in 1794, come next in order of date, one of which, No. 37, is an excellent example, but is more like an imitation of Hobbema than the work of an original master, and does not possess those particular qualities which characterise English art, still it is a beautiful piece of colour; note how it sets off the David Cox next to it, which is purely English and looks like Nature herself seen through an open window.

Of George Vincent, also born at Norwich, in 1796, there are two specimens in this room both good in colour, and a beautiful marine subject by George Chambers, No. 30.

Clarkson Stanfield, born in Sunderland, 1793, began life as a sailor, but left the navy to take to art. His pictures show his complete knowledge of everything connected with ships and the sea, and in addition to that, a fine sense of their pictorial element. See Nos. 48 and 66. He died in 1867.

One of the finest works in this room is "The Village School," by Sir David Wilkie, born in 1785. He came to London when he was twenty-one, entered the Royal Academy as a student, soon to emerge from it one of the greatest masters that Scotland has produced, and added not only strength but a peculiar charm to the British School by his delineation of human expression and kindly humour. The "Village School" is so slight in treatment, many parts being only faint suggestions of figures, that it may be called a sketch, but is so complete that one feels no further touching could improve it.

Up to Wilkie's time only a few Scotchmen had joined the ranks of the English painters, so they may be said to have come over with Wilkie, and have certainly been a welcome reinforcement. One has but to turn to the picture by John Phillip, which hangs as a pendant to the Wilkie, to be convinced of this. It is called "The Lottery Ticket," and is one of those powerful renderings of Spanish life for which this artist was so celebrated. He was born in Aberdeen in 1817, and died in 1867.

While the old school of colourists was dying out, a somewhat dull period of historic *genre* and costume painting set in, fostered in a great measure by the *nouveau riche* and the picture dealer. The exhibitions of the Academy, however, about the middle of the century were interesting from the story-telling point of view, and were in accordance with the taste, or rather the fashion of the day ; but the attractiveness of the pictures lay too much in the displays of the costumier, and not sufficiently on the finer requirements of art. But as if this lethargy were but the passing away of Winter to make way for Spring, at the very time when British art had ceased to be natural, and had become theatrical, two or three bold and original spirits, endowed with genius and talent, came to the front, and by what was at first looked upon as an eccentric innovation, recalled the English painters to their old watchwords, and bade them again turn to Nature for their inspirations. Foremost in this group were Sir John Millais, Holman Hunt, and Dante Gabriel Rossetti.

These three artists were the founders of the so-called pre-Raphaelite

School. The costumier was not altogether discarded, but truth and earnestness, and intensity of expression, combined with almost religious painstaking in rendering the details of Nature, gave a strange air of novelty to their productions, which startled the public and critic alike. Laughter and abuse were poured forth on this little band of brothers, yet they recalled our young painters to their old landmarks, and our School in consequence has been advancing ever since.

In the centre of the wall on the left of Room No. 1 hangs a picture of a little girl dancing a minuet, which is certainly not pre-Raphaelite, for it does not recall the fifteenth century; nor is it at all like the early efforts of the Brotherhood, but it is the result of it. The little face that lives and looks at you with the simple expression of childhood, and little feet that are ready to dance to you, are not those of either a saint or a Madonna, but of a dear little English girl. She won't let you think of paint, or talent, or chiaroscuro, or colour or composition, but only of her own small self. Now this seems to me to be the triumph of art, since it is Art which conceals Art. One sad reflection we cannot suppress in looking at this delightful picture, which is that it hangs in the gallery of deceased British painters.

Sir John Everett Millais, who occupied the presidential chair of the Academy for so brief a space, was born at Southampton in 1829. He was universally beloved by his brother artists, and has left behind him a noble record of his truth, his industry, and his kindliness. That he could paint men as well as he could paint little girls may be seen by his portrait of Lord Salisbury which hangs in another department.

Opposite to the "Minuet" is a work by another President of the Royal Academy who was with us but a short time ago—namely, Lord Leighton. He, too, has left a noble record of his life's work, as shown by the fine exhibition last winter at Burlington House. This grand classical figure, though differing so much in subject and treatment from its opposite neighbour, possesses those qualities of distinction which its author was ever anxious to implant on the English School, hoping thereby to raise it to more dignity. How far he has succeeded remains yet to be seen; but, curiously enough, when Leighton relaxed for a moment in his self-imposed duty, and painted simple domestic subjects, such as "The Music Lesson," or when, as it were, for rest, he sat far away from the studio making landscape studies, he became as true and characteristic a British painter and as fine a colourist as the best of them.

There are other fine works here which awake a melancholy interest as being by artists who have recently died, such as Henry Moore, John Pettie, and Hamilton Macallum. But we must pass on.

OUR LIVING PAINTERS.

Turning to our living painters, one is delighted to find that they are not only actuated by the same spirit as those of the past—that is, of independence and truth—but they bid fair to even outdo their own old masters. On every side will be seen work full of health and vitality, and evidences that the British School still maintains its reputation for colour; only a few false notes jar with the others here and there, consisting chiefly of white chalky pictures, which are a great source of trouble in arranging an exhibition, as they will sometimes throw out a whole wall, especially when they are large. There are, however, many pictures by young men which show they are working out new problems in colour and other important elements of their craft. Among the landscape painters we still see the same fondness for Nature and the same truthful delineation of her beauties, but with a tendency to degenerate into copies of bits, and mere studies, rather than works which appeal to the imagination and the poetic sentiment—works which, in other words, express the soul of Nature as well as her outward guise.

And these studies are often on enormous canvases, which are quite out of proportion to the smallness of interest in the subject. The older men painted large pictures, with miles of distance and vast space in them, on modest canvases that could hang in an ordinary room, whereas the modern man too often finds that he wants a cloth eight or ten feet long to paint half an acre of grass and a tree. I do not propose to speak of our living painters individually, but perhaps I may be allowed to refer to the veteran Thomas Sidney Cooper, who though still with us may almost be considered an old master, for he was contemporary with most of those represented in Room No. 1.

His picture of "Canterbury Meadows" in Room No. 7, which is full of the glow of life and light spread over the calm of an English rural scene, has so much interest and beauty in it, that, although a good size, is not an inch too large; whereas I could point to a seapiece by a very celebrated man that is more like scene-painting than delicate art, clever as it is.

Among the younger painters one welcomes a great advance in the workmanship of their pictures; a broad style of handling is combined with good drawing, an element in which the School was so faulty some years ago. Indeed, a good deal more of the dexterity of the French artist is apparent. All the good we can import from our lively neighbours must be ever welcome and must add to our strength; it is only to be hoped that their worst qualities will be left behind—such as their blood-

thirstiness and unwholesomeness ; should these find their way across the Channel, there is little doubt that the east winds, the sunless skies, and the dense fogs of Perfidious Albion will soon make an end of them. But we cannot be too grateful to our French friends for as much of their taste and elegance as they can spare us, or for their intelligent criticism and artistic sympathy.

WATER-COLOUR PAINTING.

The beautiful art of water-colour painting, as now practised, was introduced by a few English artists at the end of the last century.

John Robert Cozens, a landscape painter of great taste and poetic feeling, was the first to tint his drawings. He was born in 1752, and died in 1799. With him came Paul Sandby, Wm. Payne, and notably Thomas Girtin and J. M. W. Turner.

Girtin, born in 1773 and dying in 1802, does not, of course belong to the Victorian era ; but two of his works are here exhibited as specimens of the art when it first made its appearance, and as leading up to its full development, as seen in the splendid show of Wm. Hunt's work, which occupies the centre of the left wall in Room No. 3. Note the "Summertime—Roses in a Basket," an exquisite picture in the highest key of colour ; and to the left and right of it, "The Young Salts," and "a boy with a lighted candle"—both perfect in their rendering of boyhood. "The Blessing" is another excellent example, and the portrait of the artist, presiding over his own productions, gives additional interest to them.

To the left of this group are many beautiful drawings by David Cox (1783–1859). This great artist may be said to have begun at the very bottom of the ladder, for his first occupation was that of colour-grinder to a scene painter. He passed much of his life in giving lessons, and is a teacher still, for artists, young and old, may always learn something by looking at his fresh, pure rendering of the atmosphere and colour of nature combined with the consummate art of composition. Note "The Pastoral with horses," "Bolsover Castle," "Welsh scene with figures," "Lane scene, felled timber," "The Hayfield," "The Water Mill," and the grand sombre "Welsh Funeral."

Peter de Wint (1784–1849), another true artist, has a fine drawing of "Ulvester," full of space and grandeur ; "A View of London from Greenwich," "The Isle of Wight," "A View in Kent," and others.

George Barret, in his beautiful pictures of "Morning" and "Evening," "A Pastoral Scene," and "Barge on Lake," though

reminding us somewhat of Claude, fills his small frames with vast space and miles of distance.

Passing some masterly sketches by William Muller (whose richly-coloured oil picture hangs in No. 1 Room) we came to "Farm Buildings," by Girtin, and some beautiful women by Sir James Linton, who, however, we are glad to say, is not a deceased artist. On the opposite wall is a goodly show of water-colours by John Sell Cotman, well worth our study; he has eight fine oil pictures in Room No. 1, showing that he is a master in either medium. It is the mind and not the method that makes the painter.

But space will not allow me to say much more of the works in this gallery; small as it is, it contains subject for a volume, and I have dwelt upon it because it is so thoroughly English, and because we English are so constantly taught by our critics to be ashamed of our own artists, especially if they happen to be living.

I must leave the visitor to find out other interesting works of our older water-colour painters, such as Copley Fielding, Sam Prout, J. B. Pyne, J. D. Harding, George Cattermole, J. Chalon, Linnell, G. A. Fripp, and John Thirtle, a pupil of Old Crome, whose "View on the Yare with the first steamboat plying between Yarmouth and Norwich" has a double interest.

In the centre of the wall on the right is "A Sea Beach," by the late Henry Moore, full of breeze and movement; and over it, a pastel, "Summer Lightning," by Albert Moore, his brother, which is full of grace and delicious tenderness of colour. Most interesting also are three drawings by Pinwell, one by Sir John Millais, and two brilliant pieces of work by the late Hamilton Macallum. The great regret we have is, that Frederick Walker is not represented in this otherwise very complete collection.

In the next gallery, devoted to water-colours, will be found many beautiful works by living men, but these I must leave to the tender mercies of the critic.

BRITISH SCULPTURE.

The foregoing remarks on British painting apply equally to our sculpture. It has gradually emerged from the so-called classical style or modern antique, that was in vogue about the middle of the century, and developed into a living art. Indeed, some of the statues now produced may be said almost to breathe; thus a closer adherence to Nature has had the beneficial effect of bringing out original thought and fresh forms of beauty.

The modern school of sculpture has perhaps made even a more marked advance than painting, for it cannot, except in the case of Flaxman and one or two others, point to its old masters with the same pride that the painter can point to Reynolds, Gainsborough, and many more; and it is to be regretted that Alfred Stevens, Bailey, and Foley are not represented.

But on the other hand, we may congratulate ourselves on the strength of our new men. Their work is full of life and decorative quality and even colour, and placed as it is in the picture galleries, one is only too pleased to witness how the sister arts agree.

So fine a collection of modern British sculpture has rarely if ever been brought together, and one of the subjects of congratulation at the present time is the great advance which has been made in this branch of art during Her Majesty's reign.

THE GREAT GALLERY.

It is a source of regret that several well known artists of the Victorian period are unrepresented, not, however, from any want of effort on the part of the Committee to obtain them. Among these are C. R. Leslie, Thos. Webster, Wm. Mulready, and others; and we have only two small works (lent at the last moment) by our great colourist Etty. But there are some fine things in the large gallery by Sir Edwin Landseer, who was certainly one of our most distinctly Victorian painters, and also many engravings from his pictures. But he is too well known, and is still so great a favourite, that it is needless here to say more of him.

Three large compositions by John Martin—the last he painted—are full of interest, but have had to be placed too high for inspection owing to their enormous size. They are better studied in the engravings, for which purpose they were produced.

Three pictures by the late Edwin Long will, no doubt, be as popular here as they were when exhibited elsewhere. They possess great boldness of design, and appeal to a large class of admirers.

CONCLUSION.

It was a happy thought on the part of the Directors of the Earl's Court Exhibition that, at a place ostensibly one of popular amusement, a collection of art should be brought together, and one which is not the mere showy display that is supposed to be in accordance with the taste of the multitude, but is representative of the British school of the last sixty years.

It is an experiment well worth the responsibility and expense it involves, and one which will prove whether the general public is still so unappreciative as some of its critics are constantly asserting. For my part I do not believe that this is the case; but if it is, then surely the best means of improving it is the opening of such exhibitions as the present one. For art teaches art, and inculcates a love for it; and it will be a source of great satisfaction if the picture galleries are crowded with visitors. If the British public would make more use of their own eyes and less of their ears in looking at pictures, and depend less on their self-elected guides, the artist would be relieved of a heavy burden; and I will venture to say that if the governing authorities spent a little more on art and a little less on art-masters, they would benefit the whole community.

If any of these results can be brought about, or even partly brought about, by the present display, I think we shall all owe the Directors of the Victorian Era Exhibition a hearty vote of thanks.

G. A. Storey, A.R.A.

LIST OF EXHIBITS.

ROOM No. 1.

1.—The Village School. Sir David Wilkie, R.A.	*Lent by J. M. Keiller, Esq.*
2.—Loch Lomond. Horatio McCulloch, R.S.A.	*Lent by A. G. Macdonald, Esq.*
*3.—Original Study for "The Huff." John Phillip, R.A.	*Lent by Tom Nickalls, Esq.*
4.—Peasant and Dog. J. A. O'Connor.	*Lent by Dowager Countess of Normanton.*
5.—Lane Scene. J. Stark.	*Lent by J. J. Colman, Esq.*
6.—A River Scene. George Chester.	*Lent by Mrs. Ada S. Ballin.*
7.—Landscape. T. Creswick, R.A.	*Lent by Sir Robert Rawlinson.*
8.—Study of a Girl's Head. M. Etty, R.A.	*Lent by Sir James Linton, P.R.I.*
9.—The Original Sketch for the Red Cap. G. Lance.	*Lent by Miss Ada C. Lance.*
10.—The Milkmaid. Sir E. Landseer, R.A.	*Lent by J. J. Colman, Esq.*
11.—Thorpe, near Norwich. Geo. Vincent.	*Lent by J. J. Colman, Esq.*
12.—Eventide at Matlock. George Mason, A.R.A.	*Lent by His Grace the Duke of Westminster.*
13.—Bailie Macwheeble at Breakfast. J. Eckford Lauder, R.S.A.	*Lent by Lady Dawson Brodie.*
14.—Landscape. Sam Bough, R.S.A.	*Lent by Dowager Countess Normanton.*
15.—Chilston Lane, near Torquay. G. B. Willcock.	*Lent by H. Howard, Esq.*
*16.—Meditation. Frank Holl, R.A.	*Lent by Mrs. M. G. Luck.*
17.—Port Ruysdael. J. M. W. Turner, R.A.	*Lent by Sir J. W. Kelk, Bart.*
18.—Stonehaven. Sir W. Fettes Douglas, P.R.S.A.	*Lent by Arthur Sanderson, Esq.*
19.—Venus at the Bath. M. Etty, R.A.	*Lent by Sir J. D. Linton, P.R.I.*
20.—Gorleston Harbour. A. Stannard.	*Lent by J. J. Colman, Esq.*
21.—St. Alban's Race. Henry Moore, R.A.	*Lent by Miss Moore.*
22.—The Minuet. Sir J. Millais, P.R.A.	*Lent by Sir J. W. Kelk.*
23.—Holy Isle—Arran. Sir Geo. Harvey, P.R.S.A.	*Lent by the Albert Institute, Dundee.*
24.—Kilmun. J. Milne Donald, R.S.A.	*Lent by James Cowan, Esq.*
25.—Alder Car on the Yare. J. Stannard.	*Lent by J. J. Colman, Esq.*
26.—Calm before a Storm. Henry Moore, R.A.	*Lent by Miss Moore.*
27.—"Disbanded." John Pettie, R.A., H.R.S.A.	*Lent by the Albert Institute, Dundee.*

* *Those pictures marked with an asterisk are for sale. For prices apply to the Attendant in the Gallery.*

28.—Summer Evening at Wootton, Isle of Wight. Alfred Vickers. *Lent by Dowager Countess of Normanton.*

29.—Portrait of a Lady, "Winter." Sir Francis Grant, P.R.A. *Lent by Thos. H. Woods, Esq.*

30.—Entrance to the River Mersey—the Emigrants. Geo. Chambers. *Lent by Dowager Countess of Normanton.*

31.—A Highland Whisky Still. Sir Edwin Landseer, R.A. *Lent by His Grace the Duke of Wellington.*

32.—Brittany Peasant. G. Paul Chalmers, R.S.A. *Lent by James G. Orchar, Esq.*

*33.—The Young Falconer. Solomon Hart, R.A. *Lent by Algernon Graves, Esq.*

34.—Grandmother's Gown. Sir W. Fettis Douglas, P.R.S.A. *Lent by the Albert Institute, Dundee.*

35.—Wood Scene. J. Stark. *Lent by J. J. Colman, Esq.*

*36.—Going to the Hayfield. David Cox, R.A. *Lent by Tom Nickalls, Esq.*

37.—Sheep Washing. J. Stark. *Lent by J. J. Colman, Esq.*

38.—Edinburgh from the Canal. Samuel Bough, R.S.A. *Lent by Robert F. Brechin, Esq.*

39.—Chilston Lane, near Torquay. G. B. Willcock. *Lent by H. Howard, Esq.*

40.—Spanish Farm. James Ward, R.A. *Lent by Sir P. Fitz Wygram.*

41.—The Baggage Waggon. John Sell Cotman. *Lent by J. J. Colman, Esq.*

42.—Sea piece. John Sell Cotman. *Lent by J. J. Colman, Esq.*

43.—After the Storm. John Sell Cotman. *Lent by J. J. Colman, Esq.*

44.—The Heirloom. G. Lance. *Lent by J. J. Colman, Esq.*

45.—The Mishap. John Sell Cotman. *Lent by J. J. Colman, Esq.*

46.—A Norfolk Wherry. John Sell Cotman. *Lent by J. J. Colman, Esq.*

47.—Durham. Henry Dawson. *Lent by Sir Tollemache Sinclair.*

48.—Tilbury Fort — "Wind against Tide." Clarkson Stanfield, R.A. *Lent by Lord Burton.*

49.—Fishing Boats on the Medway. M. E. Cotman. *Lent by J. J. Colman, Esq.*

50.—Sea piece. John Sell Cotman. *Lent by J. J. Colman, Esq.*

51.—Old Houses at Gorleston. John Sell Cotman. *Lent by J. J. Colman, Esq.*

52.—Cattle. James Ward, R.A. *Lent by Sir P. Fitz Wygram.*

53.—Bathford Mill, near Bathampton, Bath. G. B. Willcock. *Lent by H. Howard, Esq.*

54.—"Idol Mine." J. R. Herbert, R.A. *Lent by W. V. Herbert, Esq.*

55.—Dutch Pincks coming ashore. E. W. Cooke, R.A. *Lent by Lord Burton.*

56.—Harvest Time—Men Bathing. J. J. Chalon. *Lent by Chas. D. Crews, Esq.*

*57.—Windsor Castle—Morning. Alfred W. Hunt, R.W.S. *Lent by Mrs. Alfred Hunt.*

58.—Pilgrims arriving in sight of Rome. Sir C. L. Eastlake, P.R.A. *Lent by Henry Graves & Co., Ltd.*

*59.—Barmouth, North Wales. J.W. Oakes, A.R.A. *Lent by Thos. Richardson & Co.*

60.—Trowse Meadows, Norwich. Geo. Vincent. *Lent by J. J. Colman, Esq.*

*61.—Phryne at Eleusis. Lord Leighton, P.R.A. *Lent by Leggatt Bros.*

*62.—The Fallow Field. J. W. Oakes, A.R.A. *Lent by A. E. Pierpoint, Esq.*

63.—River Scene—Moonlight. James Webb. *Lent by Martin H. Colnaghi, Esq*

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* *Those pictures marked with an asterisk are for sale. For prices apply to the Attendant in the Gallery.*

*64.—Windsor Castle—Evening. Alfred W. Hunt, R.W.S. *Lent by Mrs. Alfred Hunt.*

65.—The Traitor. John Pettie, R.A. *Lent by Patrick Ness, Esq.*

66.—Island of Ischia. Clarkson Stanfield, R.A. *Lent by Sir J. W. Kelk, Bart.*

67.—Portrait of Wyke Bayliss, F.S.A., P.R.S.B.A. John Burr, P.R.S.B.A. *Lent by Wyke Bayliss, Esq., P.R.S.B.A.*

*68.—The Mail Coach. Sam Bough, R.S.A. *Lent by Leonard Gow, Esq.*

69.—The Carpet Bazaar. W. J. Müller. *Lent by Alfred East, Esq., R.I.*

70.—Old Letters. G. P. Chalmers, R.S.A. *Lent by J. Maclauchlan, Esq.*

71.—La Loteria Nacional—The Spanish Lottery. John Phillip, R.A. *Lent by Holbrook Gaskell, Esq.*

72.—Loch Slapin and the Coolin Mountains. Horatio McCulloch, R.S.A. *Lent by A. G. MacDonald, Esq.*

*73.—Deal Beach—Storm Clearing Off. James Holland. *Lent by Leggatt Bros.*

SCULPTURE.

74.—Bust of the late Lord Leighton, P.R.A. Thomas Brock, R.A. *Lent by Thomas Brock, Esq., R.A.*

75.—Bust of the late Sir J. E. Millais, P.R.A. E. Onslow Ford, R.A. *Lent by E. Onslow Ford, R.A.*

ROOM No. 2.

*76.—Tea-time. Haynes King, R.B.A. *Lent by Haynes King, Esq., R.B.A.*

*77.—Scarboro' Fishing Smack entering Harbour. Edwin Hayes, R.H.A., R.I. *Lent by Edwin Hayes, Esq., R.H.A., R.I.*

78.—Portrait of Zoë Thomson, wife of the late Most Reverend William Thomson, D.D., Archbishop of York. G. F. Watts, R.A. *Lent by Mrs. F. W. Goodwyn.*

*79.—The Meadow's Brook, Steyning. Mark Fisher. *Lent by Leopold Mégret.*

80.—"Oh swallow, flying from the golden woods, fly to her, and pipe, and woo her, and make her mine, and tell her, tell her that I follow thee." J. M. Strudwick. *Lent by Mrs. Geo. Holt.*

*81.—A Cottage Garden. Yeend King, R.I. *Lent by Yeend King, Esq., R.I.*

82.—Inventor of Sails. F. Smallfield, R.W.S. *Lent by the Earl of Pembroke.*

*83.—"The Faerie Wood." William Stott, of Oldham. *Lent by William Stott, Esq., of Oldham.*

*84.—Salome. G. A. Storey, A.R.A. *Lent by G. A. Storey, A.R.A.*

*85.—Rye Vale, Yorkshire. Frank Walton, R.I. *Lent by Frank Walton, Esq., R.I.*

86.—Queen Mary, after Langside. James Lavery. *Lent by James Mylie, Esq.*

*87.—The First Parting. T. Graham. *Lent by T. Graham, Esq.*

88.—Dawn. E. J. Gregory, A.R.A. *Lent by Charles D. Galloway.*

89.—Cattle. T. Sidney Cooper, R.A. *Lent by Sir Fred. Milner, Bart.*

90.—Boys Bathing. Wm. McTaggart, R.S.A. *Lent by Robert H. Brechin, Esq.*

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* *Those pictures marked with an asterisk are for sale. For prices apply to the Attendant in the Gallery.*

91.—"Pensioned Off." J. B. Burgess, R.A. *Lent by H. J. Allcroft.*

92.—Portrait of Mrs. Chas. Wyllie. Alma Tadema, R.A. *Lent by Charles Wyllie, Esq.*

93.—"Outward Bound." Sir E. J. Poynter, P.R.A. *Lent by H. Evans, Esq.*

94.—Finished sketch for "Honeywood introducing the bailiffs as his friends." W. P. Frith, R.A. *Lent by Harold T. Hartley, Esq.*

95.—Portrait of Miss MacWhirter. L. Alma Tadema, R.A. *Lent by J. MacWhirter, Esq., R.A.*

96.—Rembrandt in his Studio. Sir John Gilbert, R.A. *Lent by Lieut.-Col. Bindley.*

97.—The Pass of Leny, Perthshire. John Smart, R.S.A. *Lent by the Albert Institute, Dundee.*

"When hill-tops are whitened wi' winter's first snaw
An' the leaves o' the simmer are fadin' awa'."

*98.—The Connoisseur. G. A. Storey, A.R.A. *Lent by G. A. Storey, Esq.*

99.—"Pandora." J. W. Waterhouse, R.A. *Lent by Alfred de Pass, Esq.*

100.—Dutch Home Life. Hugh Carter, R.I. *Lent by Hugh Carter, Esq, R.I.*

101.—A Venetian Fruit Stall. G. C. Haité, R.B.A. *Lent by Peter Owen, Esq.*

102.—Evening among the Lonely Hills. Alfred East. *Lent by Dr. Leon Williams.*

103.—Cardinal Manning. W. W. Ouless, R.A. *Lent by W. W. Ouless, Esq., R.A.*

*104.—Hammersmith Mall. E. F. Brewtnall, R.I. *Lent by E. F. Brewtnall, Esq., R.I.*

105.—The Confessional. E. Blair Leighton. *Lent by Lieut.-Col. Bindley.*

*106.—When Early Falls the Dew. Ernest A. Waterlow, A.R.A. *Lent by E. A. Waterlow, Esq., A.R.A.*

107.—Dolly Varden. W. P. Frith, R.A. *Lent by Sir R. Rawlinson.*

108.—Villa Madama. M. R. Corbett *Lent by M. R. Corbett, Esq.*

109.—Portrait of Miss Muriel Wylie Hill. E. A. Walton. *Lent by Robt. Wylie Hill, Esq.*

*110.—Wayfarers. Thos. Graham. *Lent by Messrs. H. Graves & Co., Ltd.*

*111.—The Age of Innocence. Robt. W. Macbeth, A.R.A. *Lent by Robt. W. Macbeth, Esq., A.R.A.*

112.—Portrait of Barry Pain, Esq. Rudolf Lehmann, Esq. *Lent by Barry Pain, Esq.*

113.—Morning of the 12th of August. Basil Bradley. *Lent by John Cockshut, Esq.*

114.—Portrait of G. A. Holmes, Esq. William Carter. *Lent by William Carter, Esq.*

115.—The Apothecary. H. S. Marks, R.A. *Lent by Henry James Turner, Esq.*

116.—Portrait of Miss Sims. Charles Sims. *Lent by Charles H. Sims, Esq.*

*117.—Lord Roberts of Candahar. Charles W. Furse. *Lent by Charles W. Furse, Esq.*

*118.—The Tomb of Theodoric, Ravenna. Frank Dillon. *Lent by Frank Dillon, Esq.*

119.—The Witch. Hon. John Collier. *Lent by Hon. John Collier.*

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* *Those pictures marked with an asterisk are for sale. For prices apply to the Attendant in the Gallery.*

120.—Peonies. C. E. Perugini. *Lent by the Liverpool Corporation.*

*121.—On the Borders of Suffolk. Thomas Pyne, R.I. *Lent by Thomas Pyne, Esq., R.I.*

122.—"A Frosty Morning." Joseph Farquharson. *Lent by Joseph Farquharson, Esq.*

*123.—"Oil for the Lamp." F. W. W. Topham. *Lent by Arthur Kennedy, Esq.*

*124.—Launched in Life. E. Blair Leighton. *Lent by Samuel Isherwood, Esq.*

125.—His Serene Highness Prince Alexander George of Teck. William Carter. *Lent by H.R.H Princess Mary Adelaide Duchess of Teck.*

*126.— "And with his foot and with his wing-feathers
He swept the spring that watered my heart's drouth.
Then the dark ripples spread to waving hair,
And as I stooped, her own lips rising there
Bubbled with brimming kisses at my mouth."—D. G. Rossetti.
Gerald E. Moira. *Lent by Gerald E. Moira, Esq.*

*127.—Lyndale, Devon. Yeend King, R.I. *Lent by Yeend King, Esq., R.I.*

128.—The Rev. Andrew Gardiner, D.D. James Guthrie. *Lent by James Gardiner, Esq.*

129.—Edward Heron Allen, Esq. Rudolf Lehmann. *Lent by E. Heron Allen, Esq.*

130.—Maternal Anxiety. Edwin Douglas. *Lent by Edwin Douglas, Esq.*

*131.—Time of the Overflow, Egypt. F. Goodall, R.A. *Lent by C. J. Lucas, Esq.*

132.—Portrait of Miss Grey. William Carter. *Lent by Robert Grey, Esq.*

133.—Lord Leighton. J. Hanson Walker. *Lent by J. Hanson Walker, Esq.*

134.—Seeking Sanctuary. G. Sheridan Knowles. *Lent by the Municipal Art Gallery, Oldham.*

135.—The Hush of Twilight. Wellwood Rattray, A.R.S.A. *Lent by Wellwood Rattray, Esq., A.R.S.A.*

*136.—Marauders from the Moor. Robert Macbeth, A.R.A *Lent by Robert Macbeth, Esq., A.R.A.*

137.—Portrait of Dr. Malecki. Hugh Carter, R.I. *Lent by Hugh Carter, Esq., R.I.*

*138.—"After a Night of Rain." Robert Carrick. *Lent by Robert Carrick, Esq.*

139.—"Teutonic," under inspection by the German Emperor and Prince of Wales at Spithead, 4th August, 1889. W. L. Wyllie, A.R.A. *Lent by Messrs. Ismay, Imrie & Co.*

140.—Les Misérables. J. C. Dollman. *Lent by John C. Scrimgeour, Esq.*

141.—Faithful unto Death (Auto da Fé). W. S. Burton. *Lent by W. S. Burton, Esq.*

In the Auto da Fé procession of the condemned to the place of execution, those about to be burnt alive had to wear a *san benito* covered with forked flames shooting upwards, together with grotesque figures of demons. The *Coroza* was painted in a similar manner. "Justitia et Misericordia" was the motto of the Holy Inquisition.

** Those pictures marked with an asterisk are for sale. For prices apply to the Attendant in the Gallery.*

*142.—The Rag Picker's Home in Paris. Chas. P. Sainton. *Lent by W. Badger, Esq.*

143.—Spoils of Opportunity. E. J. Gregory, A.R.A. *Lent by Chas. D. Galloway, Esq.*

144.—Ravello. No. 1. Joseph Farquharson. *Lent by Joseph Farquharson, Esq.*

145.—Birchwood Corrie—Isle of Arran. J. MacWhirter, R.A. *Lent by Lieut.-Col. Bindley.*

146.—"Loch Scavaig." J. MacWhirter, R.A. *Lent by Lord Burton.*

147.—Ravello. No. 2. Joseph Farquharson. *Lent by Joseph Farquharson, Esq.*

148.—Adversity. Fred Hall. *Lent by Captain Perkins.*

SCULPTURE.

149.—The Spinning Girl. Paul R. Montford. *Lent by Paul R. Montford, Esq.*

150.—The Genius of Poetry. T. Brock, R.A. *Lent by T. Brock, Esq., R.A.*

*151.—Nymph Finding the Head of Orpheus. F. W. Pomeroy. *Lent by F. W. Pomeroy, Esq.*

ROOM No. 3.

WATER COLOURS.—DECEASED PAINTERS.

152.—Devil's Tower. John Thirtle. *Lent by J. J. Colman, Esq.*

153.—River Yare at Thorpe, Norwich, with first steamboat plying between Yarmouth and Norwich. John Thirtle. *Lent by J. J. Colman, Esq.*

154.—Study for Seat in St. James's Park. G. J. Pinwell, A.R.W.S. *Lent by Harold T. Hartley, Esq.*

155.—Solitude. G. J. Pinwell, A.R.W.S. *Lent by Chas. D. Dalziel, Esq.*

156.—Florence. J. D. Harding. *Lent by J. Orrock, Esq.*

157.—By the River. G. J. Pinwell, A.R.W.S. *Lent by Chas. D. Dalziel, Esq.*

158.—The First Snow. Tom Collier. *Lent by J. Orrock, Esq.*

159.—On the East Coast. Tom Collier. *Lent by J. Orrock, Esq.*

160.—Church near Arundel. Tom Collier. *Lent by J. Orrock, Esq.*

161.—Cumberland Fells. Tom Collier. *Lent by J. Orrock, Esq.*

162.—Pineapple, Plums, and Grapes. William Hunt. *Lent by W. Harding Smith, Esq.*

163.—In Wales. Tom Collier. *Lent by J. Orrock, Esq.*

164.—Dee Sands. Tom Collier. *Lent by J. Orrock, Esq.*

165.—A Common. Tom Collier. *Lent by J. Orrock, Esq.*

166.—South Downs. Tom Collier. *Lent by J. Orrock, Esq.*

167.—Tunbridge Wells. Sir John E. Millais, P.R.A. *Lent by Jas. G. Orchar, Esq.*

168.—Returning from Labour. Tom Collier. *Lent by J. Orrock, Esq.*

169.—Moorland Scene, Between Showers. Tom Collier. *Lent by J. Orrock, Esq.*

170.—Common, Scene in Surrey. Tom Collier. *Lent by J. Orrock, Esq.*

171.—Lane Scene—felled timber, &c. David Cox. *Lent by J. Orrock, Esq.*

* *Those pictures marked with an asterisk are for sale. For prices apply to the Attendant in the Gallery.*

172.—Through the Green Corn. David Cox. *Lent by J. Orrock, Esq.*
173.—Welsh Scene, with figures. David Cox. *Lent by J. Orrock, Esq.*
174.—"Kenilworth." David Cox. *Lent by J. Orrock, Esq.*
175.—Lane Scene—figures, &c. David Cox. *Lent by J. Orrock, Esq.*
176.—Windsor. David Cox. *Lent by J. Orrock, Esq.*
177.—Spiers Cox. David Cox. *Lent by J. Orrock, Esq.*
178.—Hayfield. David Cox. *Lent by J. Orrock, Esq.*
179.—Hayfield. David Cox. *Lent by J. Orrock, Esq.*
180.—"Changing Pastures." David Cox. *Lent by J. Orrock, Esq.*
181.—Haddon Hall in the Olden Times. David Cox. *Lent by J. Orrock, Esq.*
182.—Welsh Funeral. David Cox. *Lent by J. Orrock, Esq.*
183.—Bolsover Castle. David Cox. *Lent by J. Orrock, Esq.*
184.—Mill, with waterwheel. David Cox. *Lent by J. Orrock, Esq.*
185.—Pastoral, with horses, &c. David Cox. *Lent by J. Orrock, Esq.*
186.—Windsor. David Cox. *Lent by J. Orrock, Esq.*
187.—Lane Scene, with hovel. David Cox. *Lent by J. Orrock, Esq.*
188.—Carting Sand. David Cox. *Lent by J. Orrock, Esq.*
189.—Highland Cattle. H. B. Willis. *Lent by Sir R. Rawlinson.*
190.—Common Scene—figures, &c. David Cox. *Lent by J. Orrock, Esq*
191.—Lane Scene in North Wales. David Cox. *Lent by J. Orrock, Esq*
192.—Rustic Courtship. David Cox. *Lent by J. Orrock, Esq.*
193.—Ploughing. David Cox. *Lent by J. Orrock, Esq.*
194.—At Rowsley. David Cox. *Lent by J. Orrock, Esq.*
195.—"The Blessing." William Hunt. *Lent by J. Orrock, Esq.*
196.—Apple and Black Grapes. William Hunt. *Lent by J. Orrock, Esq.*
197.—"A Fresh Breeze." G. Chambers. *Lent by J. Orrock, Esq.*
198.—Lane Scene—figures, &c. John Varley. *Lent by J. Orrock, Esq*
199.—"A Midday Rest." W. Callow. *Lent by Gilbert Cooke, Esq.*
200.—Near Lewes. H. Hine. *Lent by J. Orrock, Esq.*
201.—Plums. William Hunt. *Lent by J. Orrock, Esq.*
202.—The "Young Salts." William Hunt. *Lent by J. Orrock, Esq.*
203.—Black Grapes and Pear. William Hunt. *Lent by J. Orrock, Esq.*
204.—Bird's Nest and Primroses. William Hunt. *Lent by J. Orrock, Esq.*
205.—Summer Time—Roses in a Basket. William Hunt. *Lent by J. Orrock, Esq.*
206.—Quinces. William Hunt. *Lent by J. Orrock, Esq.*
207.—The Garland—Mayday. William Hunt. *Lent by J. Orrock, Esq.*
208.—Portrait of the Artist. William Hunt. *Lent by H. Rivière, Esq.*
209.—A Breezy Day on the Warren. John Steeple. *Lent by Miss Ethel M. Cook.*
210.—Near Brighton. H. Hine. *Lent by J. Orrock, Esq.*
211.—Oyster Shell, Onion, &c. William Hunt. *Lent by J. Orrock, Esq.*
212.—"Good Night." William Hunt. *Lent by J. Orrock, Esq.*
213.—Grapes and Pear. William Hunt. *Lent by J. Orrock, Esq.*
214.—A Mulatto. William Hunt. *Lent by J. Orrock, Esq.*
215.—Apple and Shell. William Hunt. *Lent by J. Orrock, Esq.*
216.—At the Nore. G. Chambers. *Lent by J. Orrock, Esq.*

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* *Those pictures marked with an asterisk are for sale. For prices apply to the Attendant in the Gallery.*

217.—North Wales—Cornfield. John Varley. *Lent by J. Orrock, Esq.*
218.—In Kent Hovels—Cattle. P. De Wint. *Lent by J. Orrock, Esq.*
219.—Landscape, with rainbow. P. De Wint. *Lent by J. Orrock, Esq.*
220.—Lane Scene—Old Houses. P. De Wint. *Lent by J. Orrock, Esq.*
221.—Ulverston. P. De Wint. *Lent by J. Orrock, Esq.*
222.—London, from Greenwich Hill. P. De Wint. *Lent by J. Orrock, Esq.*
223.—Whitby Abbey. P. De Wint. *Lent by J. Orrock, Esq.*
224.—Isle of Wight. P. De Wint. *Lent by J. Orrock, Esq.*
225.—Classical Subject. G. Barret. *Lent by J. Orrock, Esq.*
226.—Evening. G. Barret. *Lent by J. Orrock, Esq.*
227.—"Jack o' Nants"—North Wales William Müller. *Lent by J. Orrock, Esq.*
228.—Boy Eating Porridge. William Hunt. *Lent by H. Rivière, Esq.*
229.—The Timber Waggon. G. Barret. *Lent by J. Orrock, Esq.*
230.—Pastoral Scene, with sheep, &c. G. Barret *Lent by J. Orrock, Esq.*
231.—Barge on Lake. G. Barret. *Lent by J. Orrock, Esq.*
232.—Pastoral. G. Barret. *Lent by J. Orrock, Esq.*
233.—Waggon and Horses. G. Barret. *Lent by J Orrock, Esq.*
234.—Morning. G. Barret. *Lent by J. Orrock, Esq.*
235.—Study in the Bed of a Stream. William Müller. *Lent by J. Orrock, Esq.*
236.—Old Man's Head. William Hunt. *Lent by H. Rivière, Esq.*
237.—Girl's Head. William Hunt. *Lent by H. Rivière, Esq.*
238.—The Tower of St. Benton. R. P. Bonington. *Lent by J. Orrock, Esq.*
239.—Windsor. John Varley. *Lent by J. Orrock, Esq.*
240.—The Arrest. G. Cattermole. *Lent by J. Orrock, Esq.*
241.—Cottage near Bettws. William Müller. *Lent by J. Orrock, Esq.*
242.—Farm Buildings. Thomas Girtin. *Lent by J. Orrock, Esq.*
243.—The Carol Singers. G Dodgson. *Lent by J. Orrock, Esq.*
244.—River Scene. John Varley. *Lent by J. Orrock, Esq.*
245.—Wallflowers. Sir J. D. Linton. *Lent by J. Orrock, Esq.*
246.—The Guard Room. Sir J. D. Linton. *Lent by J. Orrock, Esq*
247.—Alice Bridgenorth Sir J. D. Linton. *Lent by J. Orrock, Esq.*
248.—The Beautiful Sitter. Sir J. D. Linton. *Lent by J. Orrock, Esq.*
249.—Divine Service in the Baron's Chapel. G. Cattermole. *Lent by J. Orrock, Esq.*
250.—Harlech Castle, Wales. John Varley *Lent by J. Orrock, Esq.*
251.—The Mandoline. Sir J. D. Linton. *Lent by J. Orrock, Esq.*
252.—The Reverie. Sir J. D. Linton. *Lent by J. Orrock, Esq.*
253.—Off Margate. J. M. W. Turner, R.A. *Lent by J. Orrock, Esq.*
254.—On the Yare. J. S. Cotman. *Lent by J. Orrock, Esq.*
255.—Ruins of an Old Abbey. *Lent by J. Orrock, Esq.*
256.—Rock Tombs, Lycia. William Müller. *Lent by J. Orrock, Esq.*
257.—"Cornfield." Vicat Cole, R.A. *Lent by Sir F. Milner, Bart, M.P.*
258.—"Eel Bucks." G. A. Fripp, R.W.S. *Lent by Sir R. Rawlinson.*
259.—A Capri Boy. Hamilton McCallum, R.I. *Lent by E. Homan, Esq.*
260.—Field of Poitiers. John Absolon, R.I. *Lent by Sir R. Rawlinson.*

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* *Those pictures marked with an asterisk are for sale. For prices apply to the Attendant in the Gallery.*

261.—Gipsies. John Linnell. *Lent by James Guthrie Orchar Esq.*

262.—Portrait of Harriet, wife of the First Earl of Ellesmere, &c. R. Thorburn, A.R.A. *Lent by the Dowager Countess of Ellesmere.*

263.—Oure Ladie of Good Children. Ford Madox Brown. *Lent by Alfred A. de Pass, Esq.*

264.—Study in the Lake District. J. B. Pyne. *Lent by Sir R. Rawlinson.*

265.—Gathering Seaweed. Hamilton Macallum. *Lent by E. Homan, Esq.*

266.—Road Scene and Sheep. G. A. Fripp, R.W.S. *Lent by Sir R. Rawlinson.*

267.—Field of Cressy. John Absolon, R.I. *Lent by Sir R. Rawlinson.*

268.—"A Welsh Stream." J. D. Harding. *Lent by W. Harding Smith, Esq.*

269.—Bridge of the "Rialto," Venice. S. Prout. *Lent by Holbrook Gaskell, Esq.*

270.—The Queen and the Prince fording the Poll Tarf, Oct. 9th, 1861. Carl Haag. *Lent by Her Majesty the Queen.*

271.—Seaforth Cliffs and Sea, Sussex. Copley Fielding. *Lent by Holbrook Gaskell, Esq.*

*272.—Portrait of the Duchess of Kent, Mother of H.M. the Queen. A. E. Chalon, R.A. *Lent by A. Smith, Esq.*

273.—Whitekirk Sands. Sam Bough, R.S.A. *Lent by Jas. Guthrie Orchar, Esq.*

274.—Scene from "Quintin Durward." G. Cattermole. *Lent by H. Rivière, Esq.*

275.—Lightning and Light (Pastel). Albert Moore. *Lent by Miss Moore.*

276.—Waiting for the Boats at Scheveningen. Henry Moore, R.A. *Lent by Miss Moore.*

277.—The Baron's Hall. G. Cattermole. *Lent by Holbrook Gaskell, Esq.*

*278. St. George's Chapel, Windsor, 15th January, 1842; the Christening of H.R.H. the Prince of Wales. Louis Haghe. *Lent by Sydney N. Castle, Esq., J.P.*

279.—Countess Guicoli. A. E. Chalon, R.A. *Lent by Sir R. Rawlinson.*

280.—Ben Vorlich, Perthshire. Copley Fielding. *Lent by Holbrook Gaskell, Esq.*

281.—Soldiers Baiting. F. Tayler. *Lent by Sir Robt. Rawlinson.*

282.—Evening at Balmoral Castle: the Stags brought Home. Carl Haag, R.W.S. *Lent by Her Majesty the Queen.*

283.—Windy Day, Guildford. Sam. Bough, R.S.A. *Lent by Alexander S. Stevenson.*

284.—McLean's Cross, Iona, N.B. Sam. Bough, R.S.A. *Lent by Jas. Guthrie Orchar, Esq.*

*285.—Sonning—Early Summer. Alfred W. Hunt. *Lent by Mrs. Alfred Hunt.*

286.—An Interior. William Hunt. *Lent by H. Rivière, Esq.*

287.—Gateway of Abbey, Aumale, Normandy. J. S. Cotman. *Lent by J. J. Colman, Esq.*

288.—Classical Subject. John Sell Cotman. *Lent by J. J. Colman, Esq.*

289.—The Hay Barge. John Sell Cotman. *Lent by J. J. Colman, Esq.*

290.—Crosby Hall, Bishopsgate Street, E.C. John Sell Cotman. *Lent by J. J. Colman, Esq.*

291.—Abbatial House, Rouen. John Sell Cotman. *Lent by J. J. Colman, Esq.*

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* *Those pictures marked with an asterisk are for sale. For prices apply to the Attendant in the Gallery.*

292.—The Monk. William Hunt. *Lent by H. Rivière, Esq.*
293.—"Height and Depth," *via* Mala. John Sell Cotman. *Lent by J. J. Colman, Esq.*
294.—Classical Subject. John Sell Cotman. *Lent by J. J. Colman, Esq.*
295.—View of Hastings. S. Prout. *Lent by Harold T. Hartley, Esq.*
296.—The Toilet. Sir John E. Millais, P.R.A. *Lent by James G. Orchar, Esq.*
*297.—On the Beach. David Cox. *Lent by Mrs. Ada S. Ballin.*

SCULPTURE.

298.—A Boy at Play. W. Goscombe John. *Lent by W. Goscombe John, Esq.*

ROOM No. 4.

LARGE GALLERY.

299.—Sunday Afternoon Parade. Hamilton Macallum. *Lent by Mrs. Hamilton McCallum.*
300.—Dipping for Sprats. Hamilton Macallum. *Lent by Mrs. Hamilton McCallum.*
*301.—"Soul's Struggle with Sin." Sigismund Goetze. *Lent by Sigismund Goetze, Esq.*
*302.—Broken and Forsaken. C. E. Holloway. *Lent by Bongers de Rath & Co.*
303.—The Trial of Sir William Wallace. Daniel Maclise, R.A. *Lent by the Corporation of London.*
*304.—The Madness of Orestes. R. Sauber. *Lent by Robt. Sauber, Esq.*
305.—Dog. James Ward, R.A. *Lent by Sir Percy Fitz Wygram.*
306.—Lion and Dash. Sir Edwin Landseer, R.A. *Lent by His Grace the Duke of Beaufort.*
307.—Hunters at Grass. Sir Edwin Landseer, R.A. *Lent by Sir Percy Fitz Wygram*
308.—"Van Amburgh." Sir Edwin Landseer, R.A. *Lent by His Grace the Duke of Wellington.*
309.—The Twins. Sir E. Landseer, R.A. *Lent by the Rt. Hon. Lord Burton.*
310.—Hunter and Cob. Sir Edwin Landseer, R.A. *Lent by Sir Percy Fitz Wygram.*
311.—The Old Church Yard. Mark Antony. *Lent by M. Colnaghi, Esq.*
312.—Portrait of Prof. John Wilson (Christopher North). Sir John Watson Gordon, R.A., and P.R.S.A. *Lent by Messrs. Blackwood & Sons.*
313.—The Return of the Wanderer. H. O'Neil. *Lent by Sir R. Rawlinson.*
314.—"The Land of the Leal." Alex. Johnston. *Lent by Pelham Bullivant, Esq.*
315.—A Shire Horse. John Charlton. *Lent by John Charlton, Esq.*
*316.—Waiting for the Verdict. A. Solomon. *Lent by C. J. Lucas, Esq.*
317.—The Judgment. John Martin. *Lent by T. Carew Martin, Esq.*
318.—Dancing before the Inquisition. Edwin Long, R.A. *Lent by D. H. Evans, Esq.*
319.—The Plains of Heaven. John Martin. *Lent by T. Carew Martin, Esq.*
320.—Anno Domini. Edwin Long, R.A. *Lent by D. H. Evans, Esq.*
321.—Diana or Christ. Edwin Long, R.A. *Lent by D. H. Evans, Esq.*

** Those pictures marked with an asterisk are for sale. For prices apply to the Attendant in the Gallery.*

322.—The Day of Judgment. John Martin. *Lent by T. Carew Martin, Esq.*

*323.—The Acquittal. A. Solomon, A.R.A. *Lent by C. J. Lucas, Esq.*

*324.—"The Broken Lamp." W. H. Margetson. *Lent by Alfred Sutro, Esq.*

*325.—A Fight for the Championship: End of First Round. Charles Stuart. *Lent by Charles Stuart, Esq.*

326.—Portrait of the Countess of Mar and Kellie. Ellis Roberts. *Lent by Ellis Roberts, Esq.*

*327.—Vivisection. Maclure Hamilton. *Lent by Messrs. H. Graves & Co., Ltd.*

328.—Quarrying on the Hillside. Henry T. Wells, R.A. *Lent by H. T. Wells, Esq., R.A.*

329.—Portrait Hon. Mr. Justice Gorell Barnes. W. Llewellyn. *Lent by Hon. Mr. Justice Gorell Barnes.*

*330.—"Gentlemen, The Queen." A. Chevallier Tayler. *Lent by A. Chevallier Tayler, Esq.*

*331.—The Burning of the Kent. Thomas M. Hemy. *Lent by Messrs. H. Graves & Co., Ltd.*

332.—Portrait of Tom Nickalls, Esq. Henry T. Wells, R.A. *Lent by Tom Nickalls, Esq.*

333.—Quarrymen of Purbeck. Henry T. Wells, R.A. *Lent by H. T. Wells, Esq., R.A.*

334.—Portrait of Mrs. Nicholson. H. A. Olivier. *Lent by H. A. Olivier, Esq.*

*335.—Lioness Watching. J. T. Nettleship. *Lent by W. Badger, Esq.*

*336.—Sunrise. Charles P. Sainton. *Lent by W. Badger, Esq.*

*337.—Venus and Tannhäuser. Laurence Koe. *Lent by Laurence Koe, Esq.*

338.—Disillusioned. T. B. Kennington. *Lent by T. B. Kennington, Esq.*

*339.—St. Agnes, the first Christian Martyr. James Archer, R.S.A. *Lent by James Archer, Esq., R.S.A.*

*340.—Prisoners of War. William F. Yeames, R.A. *Lent by W. F. Yeames, Esq., R.A.*

SCULPTURE.

341.—"Teucer." A cast from the bronze statue in Chantrey Collection Hamo Thornycroft, R.A. *Lent by Hamo Thornycroft, Esq., R.A.*

342.—Shelley Memorial in University College, Oxford. E. Onslow Ford, R.A. *Lent by E. Onslow Ford, Esq., R.A.*

*343.—"Circe." Bertram Mackennal. *Lent by Bertram Mackennal, Esq.*

344.—Hounds in Leash. Harry Bates, A.R.A. *Lent by Harry Bates, Esq., A.R.A.*

*345.—The Joy of Life. Hamo Thornycroft, R.A. *Lent by Hamo Thornycroft, Esq., R.A.*

346.—"A Moment of Peril." Thomas Brock, R.A. *Lent by Thomas Brock, Esq., R.A.*

347.—"Circe." Alfred Drury. *Lent by Alfred Drury, Esq.*

*347A.—Ideal Head (a Puritan). A. C. Lucchesi. *Lent by A. C. Lucchesi, Esq.*

*347B.—Rt. Hon. W. E. Gladstone. Albert Toft. *Lent by Albert Toft, Esq.*

347C.—Briton Riviere, Esq., R.A. E. Onslow Ford, R.A. *Lent by E. Onslow Ford, Esq., R.A.*

347D.—W. Q. Orchardson, Esq., R.A. E. Onslow Ford, R.A. *Lent by E. Onslow Ford, Esq., R.A.*

347E.—Gen. Sir Andrew Clarke, R.E. E. Onslow Ford, R.A. *Lent by E. Onslow Ford, Esq., R.A.*

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ROOM No. 5.

WATER-COLOUR DRAWINGS.

*348.—The Royal Jubilee Procession, 1887, from Haymarket. Robert W. Little, A.R.W.S.	*Lent by Robt. W. Little, Esq., A.R.W.S.*
349.—"Warkworth," near Elsted, Surrey. James Orrock, R.I.	*Lent by W. W. Lewis, Esq.*
*350.—In Cairo. Wilfrid Ball.	*Lent by Wilfrid Ball, Esq.*
351.—En route for the Tilt-yard. Edward H. Corbould, R.I.	*Lent by Mrs. F. J. Corbould.*
352.—Dam on the Tay. J. W. North, A.R.A. (Figure by Fred. Walker, A.R.A.)	*Lent by Harold T. Hartley, Esq.*
*353.—Town Hall, Kampen, Holland. Thomas R. Macquoid, R.I.	*Lent by Thomas R. Macquoid, Esq., R.I.*
354.—Salome dancing before Herod. E. Henry Corbould, R.I.	*Lent by the Misses Harley.*
*355.—Lord Chesterfield's Garden. Robert Little, A.R.W.S.	*Lent by Robt. Little, Esq., A.R.W.S.*
356.—Old Bridge in Surrey. James Orrock.	*Lent by James Orrock, Esq.*
*357.—Mosque of Yusef-Gamali, Cairo. Wilfrid Ball.	*Lent by Wilfrid Ball, Esq.*
358.—Winter — Sheep in Snow. T. Sidney Cooper, R.A.	*Lent by Sir R. Rawlinson.*
*359.—"The Ball at Dr. Blimber's Establishment." *Dombey & Son.* H. R. Steer, R.I.	*Lent by H. R. Steer, Esq., R.I.*
*360.—Winter Morning on the road to Kendal Market. Cuthbert Rigby.	*Lent by Cuthbert Rigby, Esq., A.R.W.S.*
*361.—Flatford Lock, Suffolk. Thos. Pyne, R.I.	*Lent by Thos. Pyne, Esq., R.I.*
362.—Cattle and Landscape. T. Sidney Cooper, R.A.	*Lent by Sir Frederick Milner, Bart., M.P.*
363.—"Vera." W. C. T. Dobson, R.A.	*Lent by W. C. T. Dobson, Esq., R.A.*
364.—Cattle and Sheep. T. Sidney Cooper, R.A.	*Lent by Sir R. Rawlinson.*
*365.—A Glass of Wine. C. Green.	*Lent by Chas. Green, Esq., R.I.*
*366.—Winter Night. Cuthbert Rigby.	*Lent by Cuthbert Rigby, Esq., A.R.W.S.*
367.—Speed Reading Launce's Love Letter. Sir John Gilbert, R.A., P.R.W.S.	*Lent by W. Harding Smith, Esq.*
368.—The Court Scene from "The Merchant of Venice." Sir John Gilbert, R.A.	*Lent by Lady Milner.*
369.—Surrender of Mary Queen of Scots. Sir John Gilbert, R.A.	*Lent by Sir Frederick Milner, Bart, M.P.*
370.—The Battle of the Standard, Northallerton. Sir John Gilbert, R.A.	*Lent by the Corporation of London.*
371.—The Enchanted Forest. Sir John Gilbert, R.A.	*Lent by the Corporation of London.*

** Those pictures marked with an asterisk are for sale. For prices apply to the Attendant in the Gallery.*

372.—Freigja's First Task. J. Scott. *Lent by A. F. Pocock, Esq.*

373.— *Lent by the Corporation of London.*

"An armed host drawn up below
A battle in the sky."
Sir John Gilbert, R.A.

374.—Well at Hastings. Birket Foster. *Lent by H. Rivière, Esq.*

375.—The Moor Hen's Nest. Birket Foster. *Lent by H. Rivière, Esq.*

376.—Fruit Market at Toulon. Birket Foster. *Lent by H. Rivière, Esq.*

377.—On the Thames. Birket Foster. *Lent by H. Rivière, Esq.*

378.—The Fir Wood. Birket Foster. *Lent by H. Rivière, Esq.*

379.—Florence, Cologne, Venice. Birket Foster. *Lent by H. Rivière, Esq.*

*380.—Luther's Abstraction. C. Gregory. *Lent by J. Goodwin King, Esq.*

When writing his Commentary on the 22nd Psalm he shut himself up for three days with nothing but bread and salt, until at last his wife had to send for a locksmith to break open the door, when they found him absorbed in meditation.

*381.—Entrance to the Grand Canal, Venice. William Callow, R.W.S. *Lent by W. Callow, Esq., R.W.S., F.R.G.S.*

382.—Solway Sands. A. K. Brown, A.R.S.A. *Lent by John P. Slater, Esq.*

*383.—Entrance to the Harbour, Treport, Normandy. William Callow, R.W.S., F.R.G.S. *Lent by W. Callow, Esq., R.W.S., F.R.G.S.*

384.—Salwick Bay, Whitby. S. P. Jackson, R.W.S. *Lent by J. L. Roeckel, Esq.*

*385.—Many Happy Returns of the Day. W. Rainey, R.B.S. *Lent by W. Rainey, Esq., R.B.S.*

386.—An Important Message. Carl Haag. *Lent by the Countess Compton.*

*387.—Her Mother's Voice. Robert Little, A.R.W.S. *Lent by Robert Little, Esq., A.R.W.S.*

*388.—Innsbruck, Tomb of the Emperor Maximilian. Samuel J. Hodson, R.W.S. *Lent by S. J. Hodson, Esq., R.W.S.*

389.—Happy Moments, On the Quai de la Gare, Paris. B. Bradley, R.I., R.W.S. *Lent by James Cockshut, Esq.*

390.—Westminster. Herbert Marshall. *Lent by Lord Herschell.*

391.—Early Spring. Wilmot Pilsbury, A.R.W.S. *Lent by Stanton W. Preston, Esq.*

392.—Sir James D. Linton, P.R.I. T. Walter Wilson, R.I. *Lent by the Royal Institute of Painters in Water Colours.*

*393.—Water Carriers at a Well in Spain. Thomas Macquoid, R.I. *Lent by Thomas Macquoid, Esq., R.I.*

394.—Psyche. E. J. Gregory, A.R.A., R.I. *Lent by Chas. F. Galloway, Esq.*

395.—St. George. E. J. Gregory, A.R.A., R.I. *Lent by Chas. F. Galloway, Esq.*

*396.—Temple of Dêr-el-Bahari, Thebes, Egypt. R. Phené-Spiers, F.S.A. *Lent by R. Phené-Spiers, Esq., F.S.A.*

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* *Those pictures marked with an asterisk are for sale. For prices apply to the Attendant in the Gallery.*

*397.—An Old Gateway at Zarajoza. Thomas R. Macquoid, R.I. *Lent by Thomas R. Macquoid, Esq., R.I.*

398.—Jezebel's Question to Jehu: "Had Zimri peace, who slew his master?" Edward Henry Corbould, R.I. *Lent by Mrs. George H. Strutt.*

*399.—Stable Yard, Normandy. Thomas R. Macquoid, R.I. *Lent by Thomas R. Macquoid, Esq., R.I.*

400.—Sunset, Lucerne. William L. Thomas, R.I. *Lent by W. L. Thomas, Esq., R.I.*

*401.—Poets' Corner, Westminster Abbey. James Cafe. *Lent by James Cafe, Esq.*

402.—"Spells." Henry M. Rheam, R.I. *Lent by the Corporation of Liverpool.*

*403.—A November Day. E. Davies, R.I. *Lent by E. Davies, R.I.*

*404.—On the Peak, Derbyshire. Edward H. Fahey, R.I. *Lent by E. H. Fahey, Esq., R.I.*

*405.—Venice — Expecting the English Fleet. Samuel J. Hodson, R.W.S. *Lent by Samuel J. Hodson, Esq., R.W.S.*

406.—Serving Brother. W. J. Wainwright, A.R.W.S. *Lent by Daniel Hedges, Esq.*

407.—Mount Pilatus, from Weggis, Lake of Lucerne. Collingwood Smith, R.W.S. *Lent by W. Harding Smith, Esq.*

408.—Le Jardin d'Amour. Walter Duncan, A.R.W.S. *Lent by Thos. Phelps, Esq.*

409.—Bism, Illah receiving a Deputation from the Desert. Carl Haag. *Lent by H. J. Allcroft, Esq.*

*410.—Harbingers of Spring. J. Jessop Hardwick, R.W.S. *Lent by J. Jessop Hardwick, Esq., R.W.S.*

411.—A Breezy Moorland. R. B. Nisbet, A.R.S.A. *Lent by W. H. Wood, Esq.*

*412.—Recruiting for Savonarola — "Ye cannot serve God and Mammon." Frank W.W. Topham, R.I. *Lent by F. W. W. Topham, Esq., R.I.*

413.—Her Daily Bread. H. R. Hopwood, R.W.S. *Lent by M. J. Adams, Esq.*

*414.—Ely Cathedral. John Fulleylove, R.I. *Lent by John Fulleylove, Esq., R.I.*

*415.—At Burbage, Buxton. Edwd. H. Fahey, R.I. *Lent by E. H. Fahey, Esq., R.I.*

*416.—Aros Fall, Mull Walter Severn. *Lent by Walter Severn, Esq.*

417.—"A Winter Sunset." H. Collins Cane. *Lent by H. Collins Cane, Esq.*

418.—Dedham Church. Wilfrid Ball. *Lent by Mrs. Douglas Gordon.*

*419.—Music hath Charms. Percy Macquoid, R.I. *Lent by Percy Macquoid, Esq., R.I.*

*420.—The Council Chamber, Palais de Justice, Bruges. W. Harding Smith. *Lent by W. Harding Smith, Esq., R.B.A.*

421.—The Foster Mother. Arthur Barrington, R.I. *Lent by C. T. Dent, Esq.*

422.—Once Upon A Time. William L. Thomas, R.I. *Lent by W. L. Thomas, Esq., R.I.*

423.—Harrowing. Sir Francis Powell. *Lent by Edwd. A. Gruning, Esq.*

*424.—"Among the Breakers." H. Caffieri, R.I. *Lent by H. Caffieri, Esq., R.I.*

425.—The King's Daughter. J. Scott. *Lent by Mrs. Lawrence.*

426.—Gloucester Cathedral. Harry Hine, R.I. *Lent by R. Howard, Esq.*

427.—The Great Wall of China. William Simpson, R.I. *Lent by Patrick Ness, Esq.*

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* *Those pictures marked with an asterisk are for sale. For prices apply to the Attendant in the Gallery.*

SCULPTURE GALLERY.

*428.—"Summer," bronze statue. *Lent by Geo. A. Lawson, Esq.*

*429.—The Goblet of Life. Albert Toft. *Lent by Albert Toft, Esq.*

*430.—Dawn of Womanhood. Thomas Stirling Lee. *Lent by Thomas Stirling Lee, Esq.*

*431.—Robert Browning, medallion in bronze. Gustav Natorp. *Lent by Gustav Natorp, Esq.*

432.—The Last Song, relief. Henry A. Pegram. *Lent by Henry A. Pegram, Esq.*

433.—Prof. Erichsen, F.R.S. Hamo Thornycroft, R.A. *Lent by Hamo Thornycroft, Esq., R.A.*

434.—Herbert Spencer, Esq. E. Onslow Ford, R.A. *Lent by E. Onslow Ford, Esq., R.A.*

435.—"Narcissus," bronze statuette. Herbert Hampton. *Lent by Herbert Hampton, Esq.*

436.—Study of a Head. E. Onslow Ford, R.A. *Lent by E. Onslow Ford, Esq., R.A.*

437.—Plaster relief, Aphrodite. H. Montford. *Lent by H. Montford, Esq.*

*438.—Going to School, group in bronze. Fredk. Callcott. *Lent by Fredk. Callcott, Esq.*

439.—Robert Louis Stevenson. D. W. Stevenson, R.S.A. *Lent by D. W. Stevenson, Esq., R.S.A.*

440.—Christopher Pond, Esq. Sir Edgar Boehm, Bart., R.A. *Lent by Messrs. Spiers & Pond.*

441.—Esau and Isaac, "Bless me, even me, also, Oh! my father." E. R. Mullins. *Lent by E. R. Mullins, Esq.*

*442.—Bas Relief, Childhood of Justice I.; 1st panel of a series illustrating the "Growth of Justice" for St. George's Hall, Liverpool. Thos. Stirling Lee. *Lent by Thos. Stirling Lee, Esq.*

443.—M. Ridley Corbet, Esq. E. Onslow Ford, R.A. *Lent by E. Onslow Ford, Esq., R.A.*

*444—Chivalry. Gilbert Bayes. *Lent by Gilbert Bayes, Esq.*

445.—Truth. Being one of six panels for the decoration of New Town Hall, Sheffield. F. W. Pomeroy. *Lent by F. W. Pomeroy, Esq*

446.—Study for the Strathnairn Statue. E. Onslow Ford, R.A. *Lent by E. Onslow Ford, Esq., R.A.*

447.—Arthur Hacker, Esq. E. Onslow Ford. R.A. *Lent by E. Onslow Ford, Esq., R.A.*

448.—Sleeping Beauty. W. Reynolds-Stephens. *Lent by W. Reynolds-Stephens, Esq.*

*449.—Fleur des Champs. T. Nelson MacLean. *Lent by Mrs. T. Nelson MacLean.*

*450.—"Fleur de la Ville." T. Nelson MacLean. *Lent by Mrs. T. Nelson MacLean.*

451.—Ideal Bust, "Love Thoughts." A. C. Lucchesi. *Lent by A. C. Lucchesi, Esq.*

452.—St. Agnes, bronze. Alfred Drury. *Lent by Alfred Drury, Esq.*

*453.—"Loyalty." Fredk. Callcott. *Lent by Fredk. Callcott, Esq.*

454.—"The Singer." "Our sweetest songs are those that tell of saddest thoughts." Arthur Geo. Walker. *Lent by A. G. Walker, Esq.*

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*455.—"Britannia" Edgar Anderson. *Lent by Edgar Anderson, Esq.*

*456.—Ideal Head—"A Woman." A. C. Lucchesi. *Lent by A. C. Lucchesi, Esq.*

457.—Mrs. Myer Salaman. Thos. Brock, R.A. *Lent by Thos. Brock, Esq., R.A.*

458.—L. Alma Tadema, Esq., R.A. E. Onslow Ford, R.A. *Lent by E. Onslow Ford, Esq., R.A.*

*459.—The Fountain. Gilbert Bayes. *Lent by Gilbert Bayes, Esq.*

460.—Case of Medals, containing Portraits of Her Majesty and other Medals commemorating events of her reign. Frank Bowcher. *Lent by Frank Bowcher, Esq.*

*461.—Door Knocker, in bronze—"Fortuna." Chas. J. Allen. *Lent by Chas. J. Allen, Esq.*

*462.—"A Fairy Tale." Gilbert Bayes. *Lent by Gilbert Bayes, Esq.*

463.—Mother and Child. George Frampton, A.R.A. *Lent by Geo. Frampton, Esq. A.R.A*

*464.—The First Death—Adam and Eve finding the body of Abel. Thos. Stirling Lee. *Lent by Thos. Stirling Lee, Esq.*

465.—Oblivion. A. C. Lucchesi. *Lent by A. C. Lucchesi, Esq.*

*466.—"Maternal Care." Adrian Jones. *Lent by Adrian Jones, Esq.*

467. "Out in the Fields." Arthur G. Atkinson. *Lent by A. G. Atkinson, Esq.*

*468.—"Cain." "Mine iniquity is greater than I can bear." Thos. Stirling Lee. *Lent by Thos. Stirling Lee, Esq.*

469.—"Goddess Gerd." The Scandinavian Aurora. George Simonds. *Lent by Mrs. Stephen Ralli.*

470.—"From Bleeding Sin to Sorrow"—Byron. Geo. A. Lawson, H.R.S.A. *Lent by Geo. A. Lawson, Esq., H.R.S.A.*

471.—A Bacchante. H. Montford. *Lent by H. Montford, Esq.*

472.—"My Queen." Alfred Drury. *Lent by Alfred Drury, Esq.*

*473.—"Griselda." Alfred Drury. *Lent by Alfred Drury, Esq.*

474.—Bas Relief, "Dead Christ with Angels." Arthur Geo. Walker. *Lent by A. G. Walker, Esq.*

475.—"Conquerors." E. Roscoe Mullins. *Lent by E. Roscoe Mullins, Esq.*

*476.—"In the Sere and Yellow Leaf." Albert Toft. *Lent by Albert Toft, Esq.*

477.—Her Majesty the Queen." John Hutchinson, R.S.A. *Lent by John Hutchinson, Esq., R.S.A.*

*478.—The Mower, Bronze Statuette. Hamo Thornycroft, R.A. *Lent by Hamo Thornycroft, Esq., R.A.*

*479.—"Britannia"—"with firmness, culture, love and valour rule." H. R. Hope-Pinker. *Lent by H. R. Hope-Pinker, Esq.*

*480.—Overthrow of Pharaoh and his Host in the Red Sea. George Tinworth. *Lent by George Tinworth, Esq.*

*481.—"The First Flight." A. Bruce-Joy. *Lent by A. Bruce-Joy, Esq., R.H.A.*

482.—The Oracle. Alfred Toft. *Lent by Albert Toft, Esq.*

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*483.—The Entry into Jerusalem. George Tinworth. *Lent by George Tinworth, Esq.*

484.—"The Deluge." Arthur George Walker. *Lent by A. G. Walker, Esq.*

*485.—"Wellington at Waterloo." "Picton's Brigade about to advance." In Bronze. Adrian Jones. *Lent by Adrian Jones, Esq.*

486.—Small Model for the Statue of General Gordon erected in Trafalgar Square, 1888. Hamo Thornycroft, R.A. *Lent by Hamo Thornycroft, Esq., R.A.*

*487.—"A Young Vulcan." Albert Toft. *Lent by Albert Toft, Esq.*

488.—Portrait Bust of Mrs. Pegram. Henry A. Pegram. *Lent by Henry A. Pegram, Esq.*

489.—"Triumph." Sketch Model for decorating a Public Building. Adrian Jones. *Lent by Adrian Jones, Esq.*

*490.—Marietta, a Roman girl. John Hutchison, R.S.A. *Lent by John Hutchison, Esq., R.S.A.*

491.—William Allen, M.P. (Engineer). William R. Colton. *Lent by W. R. Colton, Esq.*

492.—"Fountain erected in Hyde Park by order of H.M. Commissioners of Works." William R. Colton. *Lent by W. R. Colton, Esq.*

493.—Fountain Mermaid and Sea Lions. George Simonds. *Lent by George Simonds, Esq.*

494.—Retaliation. C. B. Birch, A.R.A. *Lent by George Von Pirch, Esq.*

495.—"The Bather." Henry A. Pegram. *Lent by Henry A. Pegram, Esq.*

496.—"Sibylla Fatidica." Henry A. Pegram. *Lent by Henry A. Pegram, Esq.*

497.—St. John the Baptist. W. Goscombe John. *Lent by W. Goscombe John, Esq.*

498.—"The Falconer." Original model for the bronze statue in the Central Park, New York. George Simonds. *Lent by George Simonds, Esq.*

499.—"Folly." E. Onslow Ford, R.A. *Lent by Mrs. Joseph.*

500.—"Rescue of Andromeda" Henry C. Fehr. *Lent by Henry C. Fehr, Esq.*

501.—Fate of Persephone. By Walter Crane. *Lent by South London Fine Art Gallery.*

*502.—"Pleasure." W. Reynolds-Stephens. *Lent by W. Reynolds-Stephens, Esq.*

*503.—"Summer." W. Reynolds-Stephens. *Lent by W. Reynolds-Stephens, Esq.*

*504.—The Angel of Death bearing away the Soul. Robert Sauber, R.B.A. *Lent by Robert Sauber, Esq., R.B.A.*

*505.—The Golden Lure. Robert Sauber, R.B.A. *Lent by Robert Sauber, Esq., R.B.A.*

506.—"Eve." Robert Fowler, R.I. *Lent by the Corporation of Liverpool.*

IN CENTRE GALLERY.

522.—General Gordon on a Camel (life-size statue). E. Onslow Ford, R.A. *Lent by E. Onslow Ford, Esq., R.A.*

523.—Plevna. Irving Montague. *Lent by Irving Montague, Esq.*

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ROOM No. 6.

529.—The Lullaby. Arthur Hacker, A.R.A. *Lent by Mrs. M. H. Colnaghi.*

530.—Mrs. Barry Pain. Rudolf Lehmann. *Lent by Barry Pain, Esq.*

*531.—Tribute. St. George Hare, R.I. *Lent by St. George Hare, Esq.*

532.—"The Lass that Baits the Line." Colin Hunter, A.R.A. *Lent by The Albert Institute, Dundee.*

533.—A Scotch Police Court. William Grimmond. *Lent by Wm. Grimmond, Esq.*

534.—Beatrice and Gladys (daughters of Fred. W. Kell) Joseph Clark. *Lent by Fred. W. Kell, Esq.*

*535.—Water Lane, Richmond. H. C. Aldom. *Lent by H. C. Aldom, Esq.*

*536.—"Iseult." William Stott, of Oldham. *Lent by Wm. Stott, Esq., of Oldham.*

*537.—Hide and Seek. John Callcott Horsley, R.A. *Lent by John Callcott Horsley, Esq., R.A.*

*538.—Venus and Psyche. E. Matthew Hale. *Lent by W. Badger, Esq.*

539.—Steering for Father. W. H. Bartlett. *Lent by Martin H. Colnaghi, Esq.*

540.—"Smugglers" (Cornwall 60 years ago). John R. Reid. *Lent by John R. Reid, Esq.*

541.—C'est l'Empereur. Hugh de T. Glazebrook. *Lent by Hugh de T. Glazebrook, Esq.*

542.—A Portrait. G. S. Watson. *Lent by T. Davey-Brown, Esq.*

*543.—Meadow Sweet. B. Knight. *Lent by Messrs. Bongers de Rath & Co.*

544.—Andromeda. F. Goodall, R.A. *Lent by Henry Graves & Co., Ltd.*

545.—Come if you dare. J. F. Nettleship. *Lent by C. Czarnikow, Esq.*

546.—Reginald Barrett, Esq. S. Melton Fisher. *Lent by S. Melton Fisher, Esq.*

547.—A Sussex Lane. E. M. Wimperis, R.I. *Lent by Charles Wasborough, Esq.*

548.—The Broken Idol. Val. C. Prinsep, R.A. *Lent. by Val. C. Prinsep, Esq., R.A.*

549.—The Plough. Arthur Hopkins, R.W.S. *Lent by Arthur Hopkins, Esq., R.W.S.*

550.—Goatfell, Isle of Arran, N.B. Douglas Adams. *Lent by J. H. N. Grahame, Esq.*

*551.—Christ and the Magdalen. Arthur Hacker, A.R.A. *Lent by Arthur Hacker, Esq., A.R.A.*

*552.—The Argonauts and the Sirens. Hugh G. Rivière. *Lent by Hugh G. Rivière, Esq.*

553.—Congratulations. Haynes Williams. *Lent by Lieut-Col. Bindley.*

554.—O'er Land and Loch, Cantyre, N.B. F. Spenlove-Spenlove. *Lent by F. Spenlove-Spenlove, Esq*

555.—November. Ernest Parton. *Lent by Ernest Parton, Esq.*

*556.—Mother and Child. F. Cayley Robinson. *Lent by F. Cayley Robinson, Esq.*

557.—A Perthshire View—"Wind." John Smart, R.S.A. *Lent by John Smart, Esq., R.S.A.*

*558.—Wallerbrook, Dartmoor. H. A. Olivier. *Lent by H. A. Olivier, Esq.*

559.—Changing Pastures. Edward Stott. *Lent by John Maddocks, Esq., J.P.*

560.—Mussel Gatherers. W. H. Bartlett. *Lent by Martin H. Colnaghi, Esq.*

561.—Watching the Fishing Boats. H. Detwold. *Lent by Martin H. Colnaghi, Esq.*

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*562.—A Cairo Costermonger. Walter C. Horsley.	*Lent by Walter C. Horsley, Esq.*
563.—The Devotion of Sydney Carton (from Dickens' *Tale of Two Cities*). H. Wallis.	*Lent by Lieut.-Col. Bindley.*
*564.—"Spring." M. R. Corbet.	*Lent by M. R. Corbet, Esq.*
565.—Young England. Edwin Douglas.	*Lent by Edwin Douglas, Esq.*
566.—Gathering Silver Sand. W. H. Bartlett.	*Lent by Martin H. Colnaghi, Esq.*
*567.—Memories. W. Dendy Sadler.	*Lent by L. H. Lefèvre, Esq.*
568.—Plaiting Her Golden Hair. Rudolf Lehmann.	*Lent by Edward Heron Allen. Esq.*
569.—The Wizard. T. C. Gotch.	*Lent by T. C. Gotch, Esq.*
*570.—"And the Virgin's name was Mary." W. H. Margetson.	*Lent by Alfred Sutro, Esq.*
571.—Evening—Amiens Cathedral. Wyke Bayliss, P.R.B.A.	*Lent by The Southport Corporation Atkinson Art Gallery.*
572.—"Seeing Them Off." Thomas Faed, R.A.	*Lent by Thos. Faed, Esq., R.A.*
*573.—Cottage Door and Spinning Wheel, Normandy. Charles Sainton.	*Lent by W. Badger, Esq.*
*574—A Portrait. G. Nicolet.	*Lent by G. Nicolet, Esq.*
575.—Original Sketch of the Jubilee Celebration in Westminster Abbey. Painted by command of the Queen. W. E. Lockhart, R.S.A.	*Lent by W. E. Lockhart, Esq., R.S.A.*
576.—Portrait of W. H. C. Plowden, F.R.S. Cyrus Johnson, R.I.	*Lent by Mrs. Tonge.*
577.—Consulting the Oracle. C. Gogen.	*Lent by Martin H. Colnaghi, Esq.*
*578.—In the month of Mary. F. W. W. Topham.	*Lent by Arthur Kennedy.*
579.—Sheep. T. Sidney Cooper, R.A.	*Lent by Martin H. Colnaghi, Esq.*
*580.—Gardens of Versailles. John Fulleylove, R.I.	*Lent by John Fulleylove, Esq., R.I.*
*581.—A Summer's Day. William Stott, of Oldham.	*Lent by Wm. Stott, Esq., of Oldham.*
582.—Imprisoned Spring. F. W. Lawson.	*Lent by Geo. H. Horsfall, Esq.*
*583.—St. Sebastian. Sigismund Goetz.	*Lent by Sigismund Goetz, Esq.*
*584.—A Love Stratagem. G. A. Storey, A.R.A.	*Lent by G. A. Storey, Esq., R.A.*
585.—The Night Ferry. Ernest Parton.	*Lent by Ernest Parton, Esq.*
586.—The Right Hon. Edward Gibson, Q.C., M.P. Cyrus Johnson.	*Lent by Lord Ashbourne.*
*587.—The Gipsies' Sunday. Robert W. Macbeth, A.R.A.	*Lent by Robert W. Macbeth, Esq., A.R.A.*
*588.—"Flood." W. F. Calderon.	*Lent by W. F. Calderon, Esq.*

SCULPTURE.

589.—Study of a Head. E. Onslow Ford, R.A.	*Lent by E. Onslow Ford, Esq., R.A.*
*590.—A Vanishing Dream. A. C. Lucchesi.	*Lent by A. C. Lucchesi, Esq.*
591.—Morpheus. W. Goscombe John.	*Lent by W. Goscombe John, Esq.*
*592.—Athlete putting the stone (Bronze). Hamo Thornycroft, R.A.	*Lent by Hamo Thornycroft, Esq., R.A.*

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On Screens.

507.—Original illustration to "Daddy Darwin's Dovecote." Randolph Caldecott. *Lent by H. K. F. Eden, Esq.*

508.—Early sketches by Sir J. E. Millais, P.R.A., Bart. *Lent by W. G. Hasbury, Esq.*

509.—Original sketches for "Jackanapes." Randolph Caldecott. *Lent by H. S. Scott-Gatty, Esq.*

510.—Original sketches for "Jackanapes." Randolph Caldecott. *Lent by H. S. Scott-Gatty, Esq.*

511.—The Gorilla. Joseph Wolf. *Lent by the Zoological Society of London.*

512.—Portrait of Richard S. Pennefather. D. Maclise. *Lent by Hon. Mrs. Pennefather.*

513.—Three drawings by Fred. Pegram. *Lent by Messrs. Macmillan & Co., Ltd.*

514.—Three drawings by C. E. Brock. *Lent by Messrs. Macmillan & Co., Ltd.*

515.—Three drawings by H. M. Brock. *Lent by Messrs. Macmillan & Co., Ltd.*

516.—Three drawings by Hugh Thompson. *Lent by Messrs. Macmillan & Co., Ltd.*

517.—Three drawings by H. R. Millar. *Lent by Messrs. Macmillan & Co., Ltd.*

518.—Three drawings by F. H. Townsend. *Lent by Messrs. Macmillan & Co., Ltd.*

519.—Three drawings by Edmund J. Sullivan. *Lent by Messrs Macmillan & Co., Ltd.*

520.—Three drawings by Harrison Weir. *Lent by Dr. Maitland Coffin.*

521.—Two drawings by Harrison Weir. *Lent by Dr. Maitland Coffin.*

ROOM No. 7.

*593.—The Valley of Desolation, Bolton Woods, Yorks. Yeend King, R.I. *Lent by Yeend King, Esq., R.I.*

594.—The Rev. Prebendary Daniel Moore, M.A., Chaplain in Ordinary to the Queen. J. A. Vinter. *Lent by the Rev. Herbert A. Moore, M.A.*

*595.—Joseph Interpreting the Dream of Pharaoh. Harold Speed. *Lent by Harold Speed, Esq.*

*596.—The "Mighty Fallen." C. W. Wyllie, A.R.A. *Lent by Sidney N. Castle, J.P.*

*597.—A Spill: Not much Harm Done. John R. Reid. *Lent by L. H. Lefevre, Esq.*

*598.—Moonlight over Wroxham Broad, Norfolk. Edward H. Fahey, R.I. *Lent by Ed. H. Fahey, Esq., R.I.*

*599.—Autumn Morning on the Meuse. Jas. L. Henry. *Lent by James L. Henry, Esq.*

*600.—Canterbury Meadows. Thomas Sidney Cooper, R.A. *Lent by Leggatt Bros.*

601.—"By the Light of the Fire." Frank Bramley, A.R.A. *Lent by Robert F. Watson, Esq.*

*602.—"All is not gold that glitters." Douglas Adams. *Lent by Douglas Adams, Esq.*

*603.—"The King's Daughter." Gerald E. Moira. *Lent by Gerald E. Moira, Esq.*

604.—"The Queen of the Swords." W. Q. Orchardson, R.A. *Lent by J. M. Keiller, Esq.*

605.—The Doctor's Visit: "Let him sleep, it will be life to him." Thomas Faed, R.A. *Lent by Thomas Faed, Esq., R.A.*

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*606.—The Willow Stream. J. Coutts Michie, A.R.S.A.	*Lent by J. Coutts Mitchie, Esq. A.R.S.A.*
*607.—Passing Clouds. James L. Henry.	*Lent by James L. Henry, Esq.*
608.—"The Shout of the Victor." T. Sidney Cooper, R.A.	*Lent by Sir Tollemache Sinclair.*
609.—Logan Braes. Thomas Faed, R.A. "Oh, Logan, sweetly didst thou glide."	*Lent by Thomas Faed, Esq., R.A.*
*610.—Old Roman Mole, Egypt. Frank Dillon, R.I.	*Lent by Frank Dillon, Esq., R.I.*
611.—Afternoon Sunlight. C. W. Wyllie.	*Lent by N. G. Wakley, Esq.*
612.—August. J. L. Pickering.	*Lent by Samuel Brooks, Esq.*
613.—"His favourite bin." W. Dendy Sadler.	*Lent by E. A. Lefevre, Esq.*
614.—Winter Twilight. J. L. Wingate, R.S.A.	*Lent by F. S. Roberts, Esq.*
*615.—Woman, Stars and Flowers. H. J. Stock, R.I.	*Lent by H. J. Stock, Esq., R.I.*
*616.—The Bridge, East Linton. Robert Noble, A.R.S.A.	*Lent by Robert Noble, Esq., A.R.S.A.*
*617.—"A Jersey Family." Edwin Douglas.	*Lent by Messrs. Graves & Co., Ltd.*
618.—The Wanderers. T. Hanson Walker.	*Lent by T. Hanson Walker, Esq.*
*619.—Season of Mist and Mellow Fruitfulness. David Murray, A.R.A.	*Lent by David Murray, Esq., A.R.A.*
620.—Pastoral. E. A. Walton.	*Lent by F. Faithfull Begg, Esq., M.P.*
*621.—Finishing Touches. John Callcott Horsley, R.A.	*Lent by John Callcott Horsley, Esq., R.A.*
622.—Greenwich. Chas. J. Watson.	*Lent by J. J. Colman, Esq.*
623.—Playmates. Joseph Clark.	*Lent by E. H. Bayley Esq., J.P.*
*624.—"In a wood so green." F. Cayley Robinson.	*Lent by F. Cayley Robinson, Esq.*
*625.—Greek Dancers. E. Matthew Hale.	*Lent by W. Badger, Esq.*
*626.—Evening Sussex. A. F. Grace.	*Lent by A. F. Grace, Esq.*
*627.—The Fortune Teller, Cairo. Walter C. Horsley.	*Lent by Walter C. Horsley, Esq.*
628.—Portrait of Mrs. Arthur E. Street. Henry T. Wells, R.A.	*Lent by A. E. Street, Esq.*
*629.—Crossing the Bar. E. Hayes.	*Lent by W. P. Hampton, Esq.*
630.—Jesus at the House of the Pharisee. F. W. Lawson.	*Lent by F. W. Lawson, Esq.*
631.—Golden Footprints of Departing Day. Wilfrid Ball.	*Lent by Wilfrid Ball, Esq.*
*632.—"Echo and Narcissus." S. J. Solomon, A.R.A.	*Lent by S. J. Solomon, Esq.*
*633.—Hill Pastures. Frank Walton, R.I.	*Lent by Frank Walton, Esq., R.I.*
*634.—By flowing stream through wood and craggy wild. Albert Kinsley.	*Lent by Albert Kinsley, Esq.*
635.—Westminster Abbey (Choir). James Cafe.	*Lent by James Cafe, Esq.*
636.—The late Admiral of the Fleet, Sir Alex. Milne, Bart., G.C.B., K.C.B. A. J. Cope.	*Lent by Thos. Cordes, Esq.*

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* *Those pictures marked with an asterisk are for sale. For prices apply to the Attendant in the Gallery.*

*637.—Orphans of Amsterdam. G. Nicolet. *Lent by G. Nicolet, Esq*

*638.—Sussex Downs, Springtime. A. F. Grace. *Lent by A. F. Grace, Esq.*

639.—Springtime. J. J. Wingate, R.S.A. *Lent by Alex. F. Roberts, Esq.*

640.—The Wandering Minstrel. W. C. T. Dobson, R.A., R.W.S. *Lent by W. C. T. Dobson, Esq., R.A., R.W.S.*

*641.—The Rehearsal of the Sport. Wm. Collingwood, R.W.S. *Lent by The National Liberal Club.*

642.—Winter Evening. A. K. Brown, R.S.A. *Lent by R. H. Brechin, Esq.*

*643.—A Tramp off Ushant. H. Hine, R.I. *Lent by Percy Mortimer, Esq.*

*644.—Natural Enemies. Robert Little, A.R.W.S. *Lent by Robt. Little, Esq., A.R.W.S.*

645.—The Midlands, Bradgate Park, Leicestershire. C. E. Johnston. *Lent by J. H. Cooper, Esq.*

*646.—He was a Man of few Possessions. Edwin Douglas. *Lent by Edwin Douglas, Esq.*

647.—Women and Children First. Thos. M. Hemy. *Lent by R. J. Lambert, Esq.*

SCULPTURE.

*648.—Oberon and Titania—"Midsummer Night's Dream." Frederick Callcot. *Lent by Fredk. Callcott, Esq.*

*649.—"Byblis." Statuette in Bronze. Gustav Natorp. *Lent by Gustav Natorp, Esq.*

650.—Echo—Life-size Statue. E. Onslow Ford, R.A. *Lent by E. Onslow Ford, Esq., R.A.*

*651.—A Dream of Love. (Bronze Group.) Charles J. Allen. *Lent by Chas. J. Allen, Esq.*

*652.—Edward the First. (Equestrian Statuette.) Hamo Thornycroft, R.A. *Lent by Hamo Thornycroft, Esq., R.A.*

WATER-COLOURS ON THE OUTER WALLS OF ROOM NO. 5.

653.—Tennyson's Funeral. W. Hatherall. *Lent by Messrs. Cassell & Co.*

654.—The Chapel, Charterhouse. J. Pennell. *Lent by Messrs. Cassell & Co.*

655.—Slumberland. G. Browne. *Lent by Messrs. Cassell & Co.*

656.—The Funeral of Edward the Confessor. H. M. Paget. *Lent by Messrs. Cassell & Co.*

657.—Monks. Gordon Brown, R.I. *Lent by G. Brown, Esq., R.I.*

658.—Bosom Friends. L. Davies. *Lent by Messrs. Cassell & Co.*

659.—Drawing. Two Schoolboys. *Lent by Miss Ethel M. Malet.*

660.—Study of a Head. Albert Moore. *Lent by Harold T. Hartley, Esq.*

661.—Gossip. Gordon Brown, R.I. *Lent by G. Brown, Esq., R.I.*

662.—Sir Charles Napier watching the destruction of Emaum Ghur. L. Paget. *Lent by Messrs. Cassell & Co.*

663.—What's thy need, young man? Wal Paget. *Lent by Messrs. Cassell & Co.*

664.—The Hursts of Hazlewood. W. H. Margetson. *Lent by Messrs. Cassell & Co.*

665.—The Arrival of the Mail Coach. W. Hatherill. *Lent by Messrs. Cassell & Co.*

666.—"When a Hussar dashed up." G. Browne. *Lent by Messrs. Cassell & Co.*

667.—Snow on Cader Idris. E. Davis, R.I. *Lent by D. Dyce Brown, Esq., M.D.*

668.—Patagonian Sea-lion (*Otaria jubata*). Joseph Wolf. *Lent by the Zoological Society of London.*

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* *Those pictures marked with an asterisk are for sale. For prices apply to the Attendant in the Gallery.*

669.—Saddle-billed Stork (*Xenorhynchus senegalensis*). Joseph Wolf. *Lent by the Zoological Society of London.*

670.—Cemetery at Scutari. *Lent by Sir R. Rawlinson.*

*671.—Sketch. Robert Sauber, R.B.A. *Lent by Robert Sauber, Esq., R.B.A.*

*672.—Down in a Darksome Glen. Alfred W. Hunt. *Lent by Mrs. Alfred Hunt.*

673.—River Dart, near Buckland Beacon, Devonshire. Edmund Warren. *Lent by W. T. Richardson, Esq.*

*674.—"The Hills and Dales of the Cold North Sea." G. H. Andrews, R.W.S. *Lent by Miss F. Gibbs.*

675.—Midnight on the Atlantic. S. P. Jackson, R.W.S. *Lent by J. L. Roeckel, Esq.*

676.—One of Cromwell's "Ironsides." Frederick Taylor, P.W.S. *Lent by W. Harding Smith, Esq.*

677.—The Shepherd's Meal. F. W. Topham. *Lent by the Corporation of London.*

678.—Jour Maigre, Caen. E. M. Ward, R.A. *Lent by Harold T. Hartley, Esq.*

679.—The New Pet. E. K. Johnson. *Lent by R. Rawlinson, Esq.*

*680.—Sketch. Robert Sauber, R.B.A. *Lent by Robert Sauber, Esq., R.B.A.*

*681.—Original drawing, Mont Blanc. Prof. John Ruskin. *Lent by F. Ryman Hall, Esq.*

682.—Early Autumn in the New Forest. Edward Warren, R.I. *Lent by Sir Edwin Saunders.*

*683.—The Siege of Strasbourg. G. H. Andrews, R.W.S. *Lent by Miss E. Gibbs.*

*684.—Wild Nature. A. W. Weedon, R.I. *Lent by A. W. Weedon, Esq., R.I.*

*685.—Original drawing, "Hanover." Prof. John Ruskin. *Lent by F. Ryman Hall, Esq.*

686.—Caracal (*Felis caracal*). Joseph Wolf. *Lent by the Zoological Society of London.*

687.—A Call for Help. J. Gülich. *Lent by Messrs. Cassell & Co.*

688.—The Gamekeeper's Cottage. J. W. North, A.R.A. *Lent by Harold T. Hartley, Esq.*

689.—Village Politicians. F. Pegram. *Lent by Messrs. Cassell & Co.*

690.—He behaved in a most unclerical manner. *Lent by Messrs. Cassell & Co.*

691.—The Road to Glory—a rough impression of a battlefield. Irving Montague. *Lent by Irving Montague, Esq.*

692.—Hampstead, Feb., 1895 Lucien Davies, R.I. *Lent by Lucien Davies, Esq., R.I.*

693.—The Gossips. G. J. Pinwell, A.R.W.S. *Lent by Harold T. Hartley, Esq.*

694.—Zouaves Attacking the Rifle Pits. A. M. Paget. *Lent by Messrs. Cassell & Co.*

695.—The Grand Fleet of Spain. Wal Paget. *Lent by Messrs. Cassell & Co.*

696.—Evacuation of Sevastopol. H. M. Paget. *Lent by Messrs. Cassell & Co.*

697.—The Quarrel. G. J. Pinwell, A.R.W.S. *Lent by Harold T. Hartley, Esq.*

698.—The Prussian Guard attacking St. Privàt. Wal Paget. *Lent by Messrs. Cassell & Co.*

699.—The Kindhearted Old Housekeeper. A. Hopkins. *Lent by Messrs. Cassell & Co.*

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* *Those pictures marked with an asterisk are for sale. For prices apply to the Attendant in the Gallery.*

ENGRAVINGS.

THE various engravings, all in the finest proof states, enumerated herein, have been collected, arranged, and classified, at the direction of the Fine Arts Committee of Advice, by Mr. Algernon Graves, F.S.A., who has endeavoured to hang them, so far as space would permit, in such a manner as to fully illustrate the progress of the Art of Engraving during Her Majesty's reign.

The works of deceased engravers have as nearly as possible been arranged chronologically; those of living ones alphabetically, and by their positions, comparison between the various schools is rendered easy.

Whilst the Committee tender their very sincere thanks to the various collectors and publishers by whose kind loans this very excellent section of the Exhibition has been gathered together, they would especially do so to W. G. Rawlinson, Esq., for his selection of Liber Studiorum, and to General Sir James Browne, K.C.B., for his examples after Landseer; whilst to Stanley Brown, Esq., and H, S. Theobald, Esq., they are indebted for exceedingly fine selections of the works of David Lucas, Samuel Cousins, R.A., and Mr. Whistler.

A Steel Plate (No. 904) has been included in the collection, in order to give visitors an idea of the appearance of an engraved plate, and specimens of the recently revived Art of Colour Printing are also shown.

The collection has been made representative so far as is possible (this remark applying also to the Wood Engravings exhibited), and it may be fairly assumed to be by far the most complete and important Exhibition of its kind which has been brought together during Her Majesty's reign.

DECEASED ENGRAVERS.

WILLIAM BROMLEY, A.R.A. Born 1769, died 1842.

700.—The Duke of Wellington on Copenhagen, 1830, after Sir T. Lawrence, P.R.A. *Lent by Henry Graves & Co., Ltd.*

701.—Charge of the Lifeguards at Waterloo, 1819, after Luke Clennell. *Lent by Henry Graves & Co., Ltd.*

ABRAHAM RAIMBACH. Born 1766, died 1843.

702.—Blind Man's Buff, 1826, after Sir David Wilkie, R.A. *Lent by Henry Graves & Co, Ltd.*

703.—The Rent Day, 1817, after Sir David Wilkie, R.A. *Lent by Henry Graves & Co., Ltd.*

704.—Distraining for Rent, 1828, after Sir David Wilkie, R.A. *Lent by Henry Graves & Co., Ltd.*

JOHN LANDSEER, A.R.A. Born 1769, died 1852.

705.—High Force, Fall of the Tees, 1821, after J. M. W. Turner, R.A. *Lent by Henry Graves & Co., Ltd.*

706.—Alpine Mastiffs rescuing Traveller, 1831, after Sir Edwin Landseer, R.A. *Lent by Gen. Sir James Browne, K.C.B., R.E.*

WILLIAM FINDEN. Born 1787, died 1852.

707.—The Naughty Boy, 1841, after Sir E. Landseer, R.A. *Lent by Henry Graves & Co., Ltd.*

708.—George IV., 1829, after Sir Thos. Lawrence, P.R.A. *Lent by Mrs. A. Graves.*

JOHN PYE. Born 1782, died 1874.

709.—The Rialto, 1820, after J. M. W. Turner, R.A. *Lent by Henry Graves & Co., Ltd.*

710.—Junction of the Greta and the Tees, 1819, after J. M. W. Turner, R.A. *Lent by Henry Graves & Co., Ltd.*

711.—Temple of Jupiter, 1827, after J. M. W. Turner, R.A. *Lent by Henry Graves & Co., Ltd.*

712.—All that remains of the glory of William Smith, 1836, after Sir E. Landseer, R.A. *Lent by Henry Graves & Co., Ltd.*

713.—Hardraw Fall, 1818, after J. M. W. Turner, R.A. *Lent by Henry Graves & Co., Ltd.*

714.—Ehrenbreitstein, 1845, after J. M. W. Turner, R.A. *Lent by Henry Graves & Co., Ltd.*

JOHN MARTIN, K.L. Born 1789, died 1854.

715.—Belshazzar's Feast, after John Martin. *Lent by Henry Graves & Co., Ltd.*

716.—The Deluge, after John Martin. *Lent by Henry Graves & Co., Ltd.*

717.—Satan in Council, , after John Martin. *Lent by Henry Graves & Co., Ltd.*

JOHN BURNET, F.R.S. Born 1784, died 1868.

718.—Reading the Will, 1825, after Sir D. Wilkie, R.A. *Lent by Henry Graves & Co., Ltd.*

719.—Chelsea Pensioners Reading the Gazette of Waterloo, 1831, after Sir D. Wilkie, R.A. *Lent by Henry Graves & Co , Ltd.*

720.—Dutch Fishing-boats, 1853, after J. M. W. Turner, R.A. *Lent by Henry Graves & Co., Ltd.*

721.—Lassie Herding Sheep, 1843, one of six impressions, after Sir E. Landseer, R.A. *Lent by Stanley Brown, Esq.*

722.—Greenwich Pensioners, 1836, after John Burnet, F.R.S. *Lent by Henry Graves & Co., Ltd.*

723.—The Shipwreck, 1853, after J. M. W. Turner, R.A. *Lent by Henry Graves & Co., Ltd.*

724.—Blind Fiddler, 1811, after Sir D. Wilkie, R.A. *Lent by Henry Graves & Co., Ltd.*

GEORGE CLINT, A.R.A. Born 1770, died 1854.

725.—Procris and Cephalus, 1812 (from the Liber Studiorum), after J. M. W. Turner, R.A. *Lent by W. G. Rawlinson, Esq.*

726.—Peat Bog, 1812 (from the Liber Studiorum), after J. M. W. Turner, R.A. *Lent by W. G. Rawlinson, Esq.*

727.—The Trial of Queen Catherine (the Kemble Family), 1819, after G. H. Harlow. *Lent by Henry Graves & Co., Ltd.*

HENRY E. DAWE. Born 1790, died 1848.

728.—Mill near Grand Chartreuse, 1816 (from the Liber Studiorum), after J. M. W. Turner, R.A. *Lent by W. G. Rawlinson, Esq.*

729.—The Alcove, Isleworth, also known as Twickenham, 1819 (from the Liber Studiorum), after J. M. W. Turner, R.A. *Lent by W. G. Rawlinson, Esq.*

THOMAS GOFF LUPTON. Born 1791, died 1873.

730.—Ben Arthur, 1819 (Engraver's proof from the Liber Studiorum), after J. M. W. Turner, R.A. *Lent by W. G. Rawlinson, Esq.*

731.—Solway Moss, 1816 (Engraver's proof from the Liber Studiorum), after J. M. W. Turner, R.A. *Lent by W. G. Rawlinson, Esq.*

732.—Margate, 1825, after J. M. W. Turner, R.A. *Lent by Henry Graves & Co., Ltd.*

733.—Eddystone Lighthouse, 1824, after J. M. W. Turner, R.A. *Lent by Henry Graves & Co., Ltd.*

734.—Calais Pier, 1826, after J. M. W. Turner, R.A. This plate was purchased at Turner's sale by John Heugh, Esq., and presented by him to the Artists' General Benevolent Institution. *Lent by the Artists' General Benevolent Institution.*

JOSEPH MALLORD WILLIAM TURNER, R.A. Born 1775, died 1851.

735.—Via Mala, (an unpublished plate of the Liber Studiorum, trial proof), original mezzotint. *Lent by W. G. Rawlinson, Esq.*

736.—Crowhurst, Early Snow, (an unpublished Liber plate, most rare engraver's proof), original mezzotint. *Lent by W. G. Rawlinson, Esq.*

737.—Æsacus and Hesperie, 1819 (from the Liber Studiorum), original mezzotint. *Lent by W. G. Rawlinson, Esq.*

738.—Inverary Pier, 1811 (from the Liber Studiorum), original mezzotint. *Lent by W. G. Rawlinson, Esq.*

739.—The Crypt of Kirkstall Abbey, 1812 (from the Liber Studiorum, original mezzotint. *Lent by W. G. Rawlinson, Esq.*

740.—Junction of the Severn and the Wye, 1811 (from the Liber Studiorum), original mezzotint. *Lent by W. G. Rawlinson, Esq.*

CHARLES TURNER, A.R.A. Born 1773, died 1857.

741.—Mount St. Gothard, 1808 (engraver's proof, from the Liber Studiorum), after J. M. W. Turner, R.A. *Lent by W. G. Rawlinson, Esq.*

742.—Basle, 1807 (engraver's proof, from the Liber Studiorum), after J. M. W. Turner, R.A. *Lent by W. G. Rawlinson, Esq.*

743.—Ships in a Breeze, 1808, the Egremont Seapiece (engraver's proof, from the Liber Studiorum), after J. M. W. Turner, R.A. *Lent by W. G. Rawlinson, Esq.*

744.—Bridge in Middle Distance, 1808 (from the Liber Studiorum), after J. M. W. Turner, R.A. *Lent by W. G. Rawlinson, Esq.*

745.—Little Devil's Bridge, 1809 (engraver's proof, from the Liber Studiorum), after J. M. W. Turner, R.A. *Lent by W. G. Rawlinson, Esq.*

746.—Norham Castle, 1816 (from the Liber Studiorum), after J. M. W. Turner, R.A. *Lent by W. G. Rawlinson, Esq.*

747.—Miss Cholmondeley, 1804, after J. Hoppner, R.A. *Lent by J. W. Grundy, Esq.*

748.—The Marlborough Family, 1815, after Sir J. Reynolds, P.R.A. *Lent by J. W. Grundy, Esq*

749.—The Shipwreck, 1807, after J. M. W. Turner, R.A. *Lent by H. S. Theobald, Esq.*

JOHN FREDERICK LEWIS, R.A. Born 1805, died 1876.

750.—Sleeping Lion, original mezzotint. *Lent by William Ward, Esq.*

751.—Lion and Lioness Prowling, original mezzotint. *Lent by William Ward, Esq.*

752.—Head of a Tigress, original mezzotint. *Lent by William Ward, Esq.*

FREDERICK CHRISTIAN LEWIS. Born 1779, died 1856.

753.—H.R.H. Prince Albert, 1851, after F. Winterhalter. *Lent by Henry Graves & Co., Ltd*

754.—Queen Victoria, 1850, after F. Winterhalter. *Lent by Henry Graves & Co., Ltd.*

755.—The Duke of Wellington, 1840, after Sir T. Lawrence, P.R.A. *Lent by Henry Graves & Co., Ltd.*

GEORGE THOMAS DOO, R.A., F.R.S. Born 1800, died 1886.

756.—Mercy Interceding for the Vanquished, 1848, after William Etty, R.A. *Lent by H. S. Graves, Esq.*

757.—The Raising of Lazarus, 1865, after Leonardo da Vinci. *Lent by P. & D. Colnaghi & Co.*

758.—Nature, 1829, after Sir T. Lawrence, P.R.A. *Lent by Henry Graves & Co., Ltd.*

759.—St. Augustin and St. Monica, , after Ary Scheffer. *Lent by Mrs. A. Graves.*

760.—John Knox Preaching, 1838, after Sir D. Wilkie, R.A. *Lent by Henry Graves & Co., Ltd.*

WILLIAM WALKER. Born, 1791, died 1867.

761.—Sir Walter Scott, after Sir H. Raeburn, R.A. *Lent by William Walker, Esq.*

762.—Lord Brougham, after Sir T. Lawrence, P.R.A. *Lent by William Walker, Esq.*

763.—Literary Party at Sir Joshua Reynolds', 1848, after James E. Doyle. *Lent by Mrs. W. Walker.*

764.—Sir Henry Raeburn, R.A., 1826, after Sir H. Raeburn, R.A. *Lent by William Walker, Esq.*

765.—Robert Burns, 1830, after Alexander Nasmyth. This plate was afterwards worked upon by S. Cousins, R.A. *Lent by Mrs. A. Raymond*

SAMUEL WILLIAM REYNOLDS, Junr. Born 1794, died 1872.

766.—The Sale of the Pet Lamb, 1837, after W. Collins, R.A. *Lent by Henry Graves & Co., Ltd.*

767.—Sunday, 1837, after W. Collins, R.A. *Lent by Henry Graves & Co., Ltd.*

DAVID LUCAS. Born 1820, died 1881.

768.—The Corsair's Isle, 1835, after J. D. Harding. *Lent by Thomas Frost, Esq.*

769.—The Cornfield, 1834, after J. Constable, R.A. *Lent by Stanley Brown, Esq.*

770.—Grand Canal, Venice, 1837, after J. D. Harding. *Lent by Henry Graves & Co., Ltd.*

771.—The Vale of Dedham, , after J. Constable, R.A. *Lent by Arber Brown, Esq.*

772.—Hampstead, Early Morning, 1831, after J. Constable, R.A. *Lent by E. E. Leggatt, Esq.*

773.—A Summer Afternoon — Sunshine after a Storm, 1831, after J. Constable, R.A. *Lent by E. E. Leggatt, Esq.*

774.—Water-mill on the Stour, 1830, after J. Constable, R.A. *Lent by E. E. Leggatt, Esq.*

775.—The Glebe Farm, 1832, after J. Constable, R.A. *Lent by E. E. Leggatt, Esq.*

776.—Hampstead Sand Pits, 1831, after J. Constable, R.A. *Lent by E. E. Leggatt, Esq.*

777.—Barges on the Stour, 1831, after J. Constable, R.A. *Lent by E. E. Leggatt, Esq.*

778.—The Tail of the Mill, 1831, after J. Constable, R.A. *Lent by E. E. Leggatt, Esq.*

779.—Head of a Lock on the Stour, 1831, after J. Constable, R.A. *Lent by E. E. Leggatt, Esq.*

780.—The Lock, 1834, after J. Constable, R.A. *Lent by Stanley Brown, Esq.*

781.—The Young Waltonians, , after J. Constable, R.A. *Lent by Stanley Brown, Esq.*

782.—Hadleigh Castle, 1849, after J. Constable, R.A. *Lent by Stanley Brown, Esq.*

783.—The Return to Port, 1838, after Eugene Isaby. *Lent by Stanley Brown, Esq.*

784.—Salisbury Cathedral, 1837, after J. Constable, R.A. *Lent by Stanley Brown, Esq.*

JOHN LUCAS. Born 1807, died 1874.

785.—The Duke of Rutland, 1839, after George Sanders. *Lent by Henry Graves & Co., Ltd.*

786.—Infant Samuel, 1856, after Sir J. Reynolds, P.R.A. *Lent by Henry Graves & Co., Ltd.*

EDWARD GOODALL. Born 1795, died 1870.

787.—The Lake of Nemi, after J. M. W. Turner, R.A. *Lent by Henry Graves & Co., Ltd.*

788.—Cologne, 1824, after J. M. W. Turner, R.A. *Lent by Henry Graves & Co., Ltd.*

789.—Caligula's Bridge, 1842, after J. M. W. Turner, R.A. *Lent by Mrs. A. Graves.*

790.—Tivoli, 1827, after J. M. W. Turner, R.A. *Lent by Henry Graves & Co., Ltd.*

791.—Oxford, 1841, after J. M. W. Turner, R.A. *Lent by Henry Graves & Co., Ltd.*

ROBERT BRANDARD. Born 1805, died 1862.

792.—Dunstanborough Castle, 1830, after J. M. W. Turner, R.A. *Lent by Henry Graves & Co., Ltd.*

793.—Neuweid, 1852, after J. M. W. Turner, R.A. *Lent by Henry Graves & Co., Ltd*

794.—Crossing the Brook, 1838, after J. M. W. Turner, R.A. *Lent by T. Agnew & Sons*

JOHN COUSEN. Born 1803, died 1880.

795.—Whitby, 1846, after J. M. W. Turner, R.A. *Lent by Henry Graves & Co., Ltd.*

796.—The Abbey Pool, 1846, after J. M. W. Turner, R.A. *Lent by Henry Graves & Co., Ltd.*

797.—Folkestone, 1846, after J. M. W. Turner, R.A. *Lent by Henry Graves & Co., Ltd.*

798.—Mercury and Hersee, 1842, after J. M. W. Turner, R.A. *Lent by T. Agnew & Sons.*

799.—The "Victory" towed into Gibraltar, 1856, after C. Stanfield, R.A. *Lent by Mrs. A. Graves.*

JAMES TIBBITTS WILLMORE, A.R.A. Born 1800, died 1863.

800.—Windermere, 1837, after J. M. W. Turner, R.A. *Lent by Henry Graves & Co., Ltd*

801.—Llanthony Abbey, 1836, after J. M. W. Turner, R.A. *Lent by Henry Graves & Co., Ltd*

802.—The Temple of Minerva, 1854, after J. M. W. Turner, R.A. *Lent by Henry Graves & Co., Ltd.*

803.—Childe Harold's Pilgrimage, 1861, after J. M. W. Turner, R.A. *Lent by the Art Union of London.*

804.—Llangollen, 1837, after J. M. W. Turner, R.A. *Lent by Henry Graves & Co., Ltd.*

805.—Tamworth Castle, 1832, after J. M. W. Turner, R.A. *Lent by Henry Graves & Co., Ltd.*

806.—Ancient Italy, 1839, after J. M. W. Turner, R.A. *Lent by H. S. Theobald, Esq.*

807.—The old "Temeraire," 1846, after J. M. W. Turner, R.A. *Lent by Henry Graves & Co., Ltd.*

808.—Kilgarran Castle, 1829, after J. M. W. Turner, R.A. *Lent by Henry Graves & Co., Ltd.*

809.—Llanberis Lake, 1834, after J. M. W. Turner, R.A. *Lent by Henry Graves & Co., Ltd.*

810.—Penmaenmaur, 1834, after J. M. W. Turner, R.A. *Lent by Henry Graves & Co., Ltd.*

811.—Ullswater, 1835, after J. M. W. Turner, R.A. *Lent by Henry Graves & Co., Ltd.*

812.—Mercury and Argus, 1839, after J. M. W. Turner, R.A. *Lent by Mrs. A. Graves.*

G. HOLLIS. Born ——, died ——.

813.—St. Mark's Place, Venice, 1842, after J. M. W. Turner, R.A. *Lent by T. Agnew & Sons.*

HENRY LE KEUX. Born 1812, died 1896.

814.—Venice, , after Samuel Prout. *Lent by Henry Graves & Co., Ltd.*

815.—Easby Abbey, 1822, after J. M. W. Turner, R.A. *Lent by Henry Graves & Co., Ltd.*

WILLIAM MILLER. Born 1796, died 1882.

816.—Modern Italy, 1839, after J. M. W. Turner, R.A. *Lent by H. S. Theobald, Esq.*

817.—Kilchurn Castle, Loch Awe, 1840, after J. M. W. Turner, R.A. *Lent by Henry Graves & Co., Ltd.*

818.—Windsor Castle, 1831, after J. M. W. Turner, R.A. *Lent by Henry Graves & Co., Ltd.*

819.—Great Yarmouth, 1829, after J. M. W. Turner, R.A. *Lent by Henry Graves & Co., Ltd.*

820.—Straits of Dover, 1827, after J. M. W. Turner, R.A. *Lent by Henry Graves & Co., Ltd.*

821.—Carew Castle, 1834, after J. M. W. Turner, R.A. *Lent by Henry Graves & Co., Ltd.*

822.—The Grand Canal, Venice, 1838, after J. M. W. Turner, R.A. *Lent by Thos. Frost, Esq.*

823.—Clovelly, 1824, after J. M. W. Turner, R.A. *Lent by Henry Graves & Co., Ltd.*
824.—Osterspey, 1852, after J. M. W. Turner, R.A. *Lent by Henry Graves & Co., Ltd.*
825.—Bell Rock Lighthouse, 1864, after J. M. W. Turner, R.A. *Lent by Henry Graves & Co., Ltd.*
826.—Combe Martin, 1825, after J. M. W. Turner, R.A. *Lent by Henry Graves & Co., Ltd.*
827.—The Battle of Trafalgar, 1839, after C. Stanfield, R.A. *Lent by Henry Graves & Co., Ltd.*
828.—Venice, 1854, after J. M. W. Turner, R.A. *Lent by Henry Graves & Co., Ltd.*

ROBERT WALLIS. Born 1794, died 1878.

829.—Hastings, 1851, after J. M. W. Turner, R.A. *Lent by Henry Graves & Co., Ltd.*
830.—Stonehenge, 1829, after J. M. W. Turner, R.A. *Lent by Henry Graves & Co., Ltd.*
831.—Cowes, 1830, after J. M. W. Turner, R.A. *Lent by Henry Graves & Co., Ltd.*
832.—Bolton Abbey, 1827, after J. M. W. Turner, R.A. *Lent by Henry Graves & Co., Ltd.*
833.—Lake of Nemi, 1842, after J. M. W. Turner, R.A. *Lent by Henry Graves & Co., Ltd.*
834.—Lucerne, 1854, after J. M. W. Turner, R.A. *Lent by Henry Graves & Co., Ltd.*
835.—The Approach to Venice, 1859, after J. M. W. Turner, R.A. *Lent by Mrs. A. Graves.*

RICHARD JAMES LANE, A.R.A. Born 1800, died 1872.

836.—High Life, 1834, after Sir E. Landseer, R.A. *Lent by General Sir J. F. Browne, K.C.B., R.E.*
837.—Low Life, 1834, after Sir E. Landseer, R.A. *Lent by General Sir J. F. Browne, K.C.B., R.E.*
838.—Highland Shepherd's Dog in the Snow, 1836, after Sir E. Landseer, R.A. *Lent by General Sir J. F. Browne, K.C.B., R.E.*

CHARLES FOX. Born 1794, died 1849.

839.—The Poacher's Bothie, 1838, after Sir E. Landseer, R.A. *Lent by Henry Graves & Co., Ltd.*
840.—The Queen's First Council, 1846, after Sir D. Wilkie, R.A. *Lent by Henry Graves & Co., Ltd.*
841.—Village Recruits, , after Sir D. Wilkie, R.A. *Lent by Henry Graves & Co., Ltd.*

BENJAMIN PHELPS GIBBON. Born 1802, died 1851.

842.—The Shepherd's Chief Mourner, 1838, after Sir E. Landseer, R.A. *Lent by General Sir J. F. Browne, K.C.B., R.E.*
843.—The Fireside Party, 1831, after Sir E. Landseer, R.A. *Lent by General Sir J. F. Browne, K.C.B., R.E.*
844.—The Shepherd's Grave, 1838, after Sir E. Landseer, R.A. *Lent by General Sir J. F. Browne, K.C.B., R.E.*
845.—Jack in Office, 1834, after Sir E. Landseer, R.A. *Lent by General Sir J. F. Browne, K.C.B., R.E.*
846.—Be it ever so humble, there's no place like home, 1843, after Sir E. Landseer, R.A. *Lent by General Sir J. F. Browne, K.C.B., R.E.*

WILLIAM HENRY WATT. Born ——, died ——.

847.—The Pets, 1836, after Sir E. Landseer, R.A. *Lent by General Sir J. F. Browne, K.C.B., R.E.*

SIR EDWIN LANDSEER, R.A. Born 1802, died 1873.

848.—The Traveller's Rest, and The Spring, 1825, original etchings. *Lent by General Sir J. F. Browne, K.C.B., R.E.*

849.—Islay Begging, 1842, original etching. This plate was etched in the presence of the Queen, and is Her Majesty's property. *Lent by Mrs. A. Graves.*

850.—The Watchman, 1825, original etching. *Lent by General Sir J. F. Browne, K.C.B., R.E.*

851.—The Mountain Torrent, 1825, original etching. *Lent by General Sir J. F. Browne, K.C.B., R.E.*

852.—Dogs worrying a Frog, 1822, original etching. *Lent by General Sir J. F. Browne, K.C.B., R.E.*

853.—The Ladies' Pets, 1823, original etching. *Lent by General Sir J. F. Browne, K.C.B., R.E.*

854.—The Sweep, 1822, original etching. *Lent by General Sir J. F. Browne, K.C.B., R.E.*

855.—Low Life, 1822, original etching. *Lent by General Sir J. F. Browne, K.C.B., R.E.*

856.—Eagle and Dead Red Deer, 1825, original etching. *Lent by General Sir J. F. Browne, K.C.B., R.E.*

857.—Shepherd's Dog, 1824, original etching. *Lent by General Sir J. F. Browne, K.C.B., R.E.*

858.—The Warren, 1826, original etching. *Lent by General Sir J. F. Browne, K.C.B., R.E.*

859.—The Beggar, 1824, original etching. *Lent by General Sir J. F. Browne, K.C.B., R.E.*

860.—The Duke of Bedford's Game Card, No. 1., 1825, original etching. *Lent by General Sir J. F. Browne, K.C.B., R.E.*

861.—The Duke of Bedford's Game Card, No. 2., 1825, original etching. *Lent by General Sir J. F. Browne, K.C.B, R.E.*

862.—Return from Deer Stalking, 1826, original etching. *Lent by General Sir J. F. Browne, K.C.B., R.E.*

863.—Donkeys and Horses, 1824, and Irish Greyhounds, 1825, original etchings. *Lent by General Sir J. F. Browne, K.C.B., R.E.*

JOHN HENRY ROBINSON, R.A. Born 1796, died 1871.

864.—The Countess of Bedford, , after Sir Anthony Vandyke. *Lent by Mrs. A. Graves.*

865.—Twelfth Night (Duchess of Abercorn), 1842, after Sir E. Landseer, R.A. *Lent by Mrs. A. Graves.*

866.—The Mantilla (Mrs. Lister), 1838, after Sir E. Landseer, R.A. *Lent by Mrs. A. Graves.*

867.—Sir Walter Scott, 1833, after Sir T. Lawrence, P.R.A. *Lent by Henry Graves & Co., Ltd.*

868.—Little Red Riding Hood, 1835, after Sir E. Landseer, R.A. *Lent by General Sir J. F. Browne K.C.B., R.E.*

869.—The Wolf and the Lamb, 1824, after W. Mulready, R.A. *Lent by Henry Graves & Co., Ltd.*

870.—Mother and Child, 1853, after C. R. Leslie, R.A. *Lent by J. F. E. Grundy, Esq.*

SAMUEL COUSINS, R.A. Born 1801, died 1887.

871.—The Connoisseurs, 1867, after Sir E. Landseer, R.A. *Lent by General Sir J. F. Browne, K.C.B., R.E.*

872.—Lady Dover and Child, 1830, after Sir T. Lawrence, P.R.A. *Lent by Stanley Brown, Esq.*

873.—The Order of Release, 1856, after Sir J. E. Millais, P.R.A. *Lent by Mrs. A. Graves.*

874.—A Midsummer Night's Dream, 1857, after Sir E. Landseer, R.A. *Lent by General Sir J. F. Browne, K.C.B., R.E.*

875.—Miss Peel, 1832, after Sir T. Lawrence, P.R.A. *Lent by Stanley Brown, Esq.*

876.—The Mitherless Bairn, 1860, after T. Faed, R.A. *Lent by Henry Graves & Co., Ltd.*

877.—Lady Peel, 1832, after Sir T. Lawrence, P.R.A. *Lent by Stanley Brown, Esq.*

878.—The Abercorn Children (square corners), 1838, after Sir E. Landseer, R.A. *Lent by General Sir J. F. Browne, K.C.B., R.E.*

879.—Master Lambton, 1826, after Sir T. Lawrence, P.R.A. *Lent by Stanley Brown, Esq.*

880.—Piper and Pair of Nutcrackers, 1865, after Sir E. Landseer, R.A. *Lent by Stanley Brown, Esq.*

881.—Yes or No, 1873, after Sir J. E. Millais, P.R.A. *Lent by T. Agnew & Sons.*

882.—Lady Grey and Children, 1831, after Sir T. Lawrence, P.R.A. *Lent by Stanley Brown, Esq.*

883.—From Dawn till Sunset, 1864, after T. Faed, R.A. *Lent by Henry Graves & Co., Ltd.*

884.—The Minuet, 1868, after Sir J. E. Millais, P.R.A. *Lent by Henry Graves & Co., Ltd.*

885.—Bolton Abbey in the Olden Time, 1837, after Sir E. Landseer, R.A. *Lent by General Sir J. F. Browne, K.C.B., R.E.*

886.—Shakespeare, 1849, The Chandos Picture. *Lent by A. Raymond, Esq.*

887.—Mrs Braddyll, 1848, after Sir J. Reynolds, P.R.A. *Lent by Mrs. A. Raymond.*

888.—Beauty's Bath, 1847, after Sir E. Landseer, R.A. *Lent by General Sir J. F. Browne, K.C.B., R.E.*

889.—Infant Samuel, 1854, after J. Sant, R.A. *Lent by Henry Graves & Co., Ltd.*

890.—The Surprise, 1827, after Dubuffe. *Lent by A. Raymond, Esq.*

891.—Rosa Bonheur, 1856, after Dubuffe. *Lent by C. L. Jackson, Esq.*

892.—The Strawberry Girl, 1873, after Sir J. Reynolds, P.R.A. *Lent by T. Agnew & Sons.*

THOMAS LANDSEER, A.R.A. Born 1795, died 1880.

893.—The Twins, 1855, after Sir E. Landseer, R.A. *Lent by Henry Graves & Co., Ltd.*

894.—Spaniel and Pheasant, 1850, after Sir E. Landseer, R.A. *Lent by Stanley Brown, Esq.*

895.—The Deer Pass, 1855, after Sir E. Landseer, R.A. *Lent by General Sir J. F. Browne, K.C.B., R.E.*

896.—Morning, 1855, after Sir E. Landseer, R.A. *Lent by Stanley Brown, Esq.*

897.—Children of the Mist, 1856, after Sir E. Landseer, R.A. *Lent by General Sir J. F. Browne, K.C.B., R.E.*

898.—Retriever and Woodcock, 1850, after Sir E. Landseer, R.A. *Lent by Stanley Brown, Esq.*

899.—Not Caught Yet, 1845, after Sir E. Landseer, R.A. *Lent by General Sir J. F. Browne, K.C.B., R.E.*

900.—Chevy, 1871, after Sir E. Landseer, R.A. *Lent by General Sir J. F. Browne, K.C.B., R.E.*

901.—Odin, 1839, after Sir E. Landseer, R.A. *Lent by General Sir J. F. Browne, K.C.B., R.E.*

902.—Her Majesty's Note-paper, 1851, after Sir E. Landseer, R.A. *Lent by General Sir J. F. Browne, K.C.B., R.E.*

903.—Her Majesty's Letter-paper, 1851, after Sir E. Landseer, R.A. *Lent by General Sir J. F. Browne, K.C.B., R.E.*

These two plates are the property of Her Majesty, and were engraved as headings for writing paper.

904.—The Monarch of the Glen, 1852, after Sir E. Landseer, R.A. The original steel plate from which No. 907 was printed. *Lent by Henry Graves & Co., Ltd.*

905.—Dignity and Impudence, 1841, after Sir E. Landseer, R.A. *Lent by General Sir J. F. Browne, K.C.B., R.E.*

906.—Stag at Bay, 1848, after Sir E. Landseer, R.A. *Lent by General Sir J. F. Browne, K.C.B., R.E.*

907.—The Monarch of the Glen, 1852, after Sir E. Landseer, R.A. *Lent by General Sir J. F. Browne, K.C.B., R.E.*

908.—The Lost Sheep, 1864, after Sir E. Landseer, R.A. *Lent by General Sir J. F. Browne, K.C.B., R.E.*

909.—The Horse Fair, 1856, after Rosa Bonheur. *Lent by Stanley Brown, Esq.*

910.—Night, 1855, after Sir E. Landseer, R.A. *Lent by Stanley Brown, Esq.*

911.—An Event in the Forest, 1865, after Sir E. Landseer, R.A. *Lent by General Sir J. F. Browne, K.C.B., R.E.*

JOHN RICHARDSON JACKSON. Born 1819, died 1877.

912.—Parable of the Lilies, 1857, after H. Lejeune, A.R.A. *Lent by Mrs. A. Graves.*

913.—The Marquis of Hertford, , after G. Richmond, R.A. *Lent by Mrs. A. Graves.*

914.—Otter and Salmon, 1847, after Sir E. Landseer, R.A. *Lent by General Sir J. F. Browne, K.C.B., R.E.*

JAMES HENRY WATT. Born 1799, died 1867.

915.—Highland Drovers Departing for the South, 1838, after Sir E. Landseer, R.A. *Lent by General Sir J. F. Browne, K.C.B., R.E.*

916.—May-day in Time of Queen Elizabeth, 1836, after C. R. Leslie, R.A. *Lent by Henry Graves & Co., Ltd.*

917.—Horses at the Fountain, 1846, after Sir E. Landseer, R.A. *Lent by General Sir J. F Browne, K.C.B., R.E.*

HENRY COUSINS. Born ——, died 1862.

918.—Prayer (the Argyle Children), 1857, after J. Sant, R.A. *Lent by Henry Graves & Co., Ltd.*

919.—Home and the Homeless, 1861, after T. Faed, R.A. *Lent by Henry Graves & Co, Ltd.*

920.—Refreshment, 1851, after Sir E. Landseer, R.A. *Lent by Henry Graves & Co., Ltd.*

HENRY THOMAS RYALL. Born 1811, died 1867.

921.—Changing Pastures, 1867, after Rosa Bonheur *Lent by L. H. Lefevre, Esq*

922.—Landais Peasauts, 1858, after Rosa Bonheur *Lent by L. H. Lefevre, Esq.*

923.—The Dairy Maid, 1855, after Sir E. Landseer, R.A. *Lent by General Sir J. F. Browne, K.C.B., R.E.*

924.—There's Life in the Old Dog yet, 1855, after Sir E. Landseer, R.A. *Lent by General Sir J. F. Browne, K.C.B., R.E.*

925.—Deer Stalkers Returning, 1854, after Sir E. Landseer, R.A. *Lent by General Sir J. F. Browne, K.C.B., R.E.*

For No. 926, *see* Central Hall.

CHARLES GEORGE LEWIS. Born 1808, died 1880.

926.—Morning in the Highlands, 1857 after Rosa Bonheur. *Lent by C. L. Jackson, Esq.*

927.—Shoeing, 1848, after Sir E. Landseer, R.A. *Lent by General Sir J. F. Browne, K.C.B., R.E.*

928.—Hafed, 1837, after Sir E. Landseer, R.A. *Lent by General Sir J. F. Browne, K.C.B., R.E.*

929.—Hunters at Grass, 1848, after Sir E. Landseer, R.A. *Lent by General Sir J. F. Browne, K.C.B., R.E.*

930.—The Cover Hack, 1851, after Sir E. Landseer, R.A. *Lent by General Sir J. F. Browne, K.C.B., R.E.*

931.—The Otter Hunt, 1847, after Sir E. Landseer, R A. *Lent by General Sir J. F. Browne, K.C.B., R.E.*

WILLIAM HENRY SIMMONS. Born 1811, died 1882.

932.—Well-bred Sitters, 1879, after Sir E. Landseer, R.A. *Lent by T. Agnew & Sons.*

933.—Both Puzzled, 1869, after Erskine Nicol, A.R.A. *Lent by Henry Graves & Co., Ltd.*

934.—The Sick Monkey, 1875, after Sir E. Landseer, R.A. *Lent by Henry Graves & Co., Ltd.*

935.—Steady, Johnny, Steady, 1874, after Erskine Nicol, A.R.A. *Lent by L. H. Lefevre, Esq.*

936.—"Luff, Boy," 1861, after J. C. Hook, R.A. *Lent by Henry Graves & Co., Ltd.*

937.—Daddie's Coming, 1861, after T. Faed, R.A. *Lent by Henry Graves & Co., Ltd.*

938.—Rosalind and Celia, 1870, after Sir J. E. Millais, P.R.A. *Lent by Henry Graves & Co., Ltd.*

JOHN SADLER. Born 1813, died 1892.

939.—The Lady of the Woods, 1882, after J. Mac Whirter, R.A. *Lent by Arthur Lucas, Esq.*

GEORGE SANDERS. Born 1809, died 1883.

940.—The Valley Farm, 1875, after J. Constable, R.A. *Lent by Henry Graves & Co., Ltd.*

CHARLES MOTTRAM. Born 1807, died 1876.

941.—Les Bœufs Bretons, 1862, after Rosa Bonheur *Lent by Henry Graves & Co., Ltd.*
942.—The Mothers, 1859, after Eugene Verboekhoven. *Lent by Henry Graves & Co., Ltd.*
943.—Dandie Dinmont, 1874, after Sir E. Landseer, R.A. *Lent by Henry Graves & Co., Ltd.*
944.—Pride and Humility, 1864, after George Cole. *Lent by Henry Graves & Co , Ltd.*
945.—Uncle Tom and his Wife for Sale, 1860, after Sir E. Landseer, R.A. *Lent by General Sir J. F. Browne, K.C.B., R.E.*

FRANCIS HOLL, A.R.A. Born 1815, died 1884.

946.—The Railway Station, 1862, after W. P. Frith, R.A. *Lent by Henry Graves & Co., Ltd.*
947.—Coming of Age in the Olden Time, after W. P. Frith, R.A. *Lent by F. C. McQueen, Esq.*
948.—Paolo and Francesca da Rimini, 1871, after Gustave Doré. *Lent by Mrs. Fairless.*

ROBERT GRAVES, A.R.A. Born 1798, died 1873.

949.—Lord Nelson, 1847, after L. F. Abbott. *Lent by Henry Graves & Co., Ltd.*
950.—The Duchess of Devonshire, 1870, after T. Gainsborough, R.A. *Lent by Mrs. A. Graves.*
951.—The Blue Boy (Master Buttall), 1868, after T. Gainsborough, R.A. *Lent by Mrs. A. Graves.*
952.—Hon. Mrs. Graham, 1865, after T. Gainsborough, R.A. *Lent by Mrs. A. Graves.*
953.—Mrs. Beaufoy, 1872, after T. Gainsborough, R.A. *Lent by Mrs. A. Graves.*
954.—Mrs. Lloyd, 1867, after Sir J. Reynolds, P.R.A. *Lent by Mrs. A. Graves.*
955.—The Highland Whisky Still, 1842, after Sir E. Landseer, R.A. *Lent by General Sir J. F. Browne, K.C.B., R.E.*

THOMAS OLDHAM BARLOW, R.A. Born 1824, died 1889.

956.—Asleep, 1868, after Sir J. E. Millais, P.R.A. *Lent by Henry Graves & Co., Ltd.*
957.—The Huguenot, 1856, after Sir J. E. Millais, P.R.A. *Lent by Mrs. A. Graves.*
958.—Awake, 1868, after Sir J. E. Millais, P.R.A. *Lent by Henry Graves & Co., Ltd.*
959.—Effie Deans, 1878, after Sir J. E. Millais, P.R.A. *Lent by T. Agnew & Son.*
960.—The Vintage of Maçon, 1889, after J. M. W. Turner, R.A. *Lent by the Artists' General Benevolent Institution.*

JAMES STEPHENSON. Born 1808, died 1886.

961.—Ophelia, 1866, after Sir J. E. Millais, P.R.A. *Lent by Henry Graves & Co., Ltd.*
962.—Taming the Shrew, 1863, after Sir E. Landseer, R.A. *Lent by Henry Graves & Co., Ltd.*
963.—My ain Fireside, 1861, after T. Faed, R.A. *Lent by Henry Graves & Co., Ltd.*
964.—Osborne, 1872, after Sir E. Landseer, R.A. *Lent by Henry Graves & Co., Ltd.*

ALFRED CLARENCE ALAIS. Born 1838, died 1895.

965.—Hunter and Cob, 1885, after Sir E. Landseer, R.A. *Lent by General Sir J. F. Browne, K.C.B., R.E.*

JAMES SCOTT. Born 1809, died 1896.

966.—Music hath Charms, 1873, after T. Faed, R.A. *Lent by Henry Graves & Co., Ltd.*
967.—Playful Kittens, 1881, after T. Faed, R.A. *Lent by Henry Graves & Co., Ltd.*
968.—Angels' Heads, 1875, after Sir J. Reynolds, P.R.A. *Lent by Henry Graves & Co., Ltd.*

GEORGE ZOBEL. Born ——, died 1881.

969.—Emma (Lady Hamilton), 1876, after G. Romney. *Lent by P. & D. Colnaghi & Co.*
970.—Still for a Moment, 1875, after Sir J. E. Millais, P.R.A. *Lent by T. Agnew & Sons.*
971.—Love's Messenger, 1874, after E. S. Kennedy. *Lent by Henry Graves & Co., Ltd.*
972.—Mrs. Payne Galway (Pick-a-back), 1874, after Sir J. Reynolds, P.R.A. *Lent by T. McLean, Esq.*

LUMB STOCKS, R.A. Born 1812, died 1892.

973.—Bedtime, 1854, after W. P. Frith, R.A. *Lent by Henry Graves & Co., Ltd.*
974.—Claude Duval, 1863, after W. P. Frith, R.A. *Lent by the Art Union of London.*
975.—The Meeting of Wellington and Blucher, 1872, after D. Maclise, R.A. *Lent by the Art Union of London.*
976.—The Sisters' Kiss, 1884, after Lord Leighton, P.R.A. *Lent by the Fine Art Society.*
977.—The Dame School, 1849, after T. Webster, R.A. *Lent by F. Cook, Esq.*

WILLIAM HOLL. Born 1807, died 1871.

978.—Merrymaking in the Olden Time, 1852, after W. P. Frith, R.A. *Lent by F. C. McQueen, Esq.*
979.—The Village Pastor, 1849, after W. P. Frith, R.A. *Lent by Henry Graves & Co., Ltd.*

WILLIAM GREATBACH. Born 1802, died 1895.

980.—The Duke of Wellington, , after W. Salter. *Lent by Henry Graves & Co., Ltd.*
981.—Wellington crossing the Pyrenees, 1856, after T. J. Barker. *Lent by Henry Graves & Co., Ltd.*

ILLIAM HENRY EGLETON. Born ——, died ——.

982.—Her Majesty Taking the Oath, 1851, after Sir G. Hayter. *Lent by,Henry Graves & Co., Lta.*

983.—Latimer Preaching at St. Paul's Cross, 1859, after Sir G. Hayter. *Lent by Henry Graves & Co., Ltd.*

ARTHUR WILLMORE. Born 1815, died 1888.

984.—The Lord of the Glen, 1883, after J. Mac Whirter, R.A. *Lent by Arthur Lucas, Esq.*

985.—The Vanguard, 1883, after Sir Oswald Brierly, R.W.S. *Lent by the Art Union of London.*

986.—The Loss of the "Revenge," 1879, after Sir Oswald Brierly, R.W.S. *Lent by the Art Union of London.*

WILLIAM RICHARDSON. Born ——, died ——.

987.—Windsor Castle, 1847, after D. O. Hill, R.S.A. *Lent by Henry Graves & Co., Ltd.*

988.—Edinburgh, 1854, after D. O. Hill, R.S.A. *Lent by Henry Graves & Co., Ltd.*

DANIEL WILSON. Born ——, died ——.

989.—The Departure of Regulus, Ancient Carthage, 1838, after J. M. W. Turner, R.A. *Lent by Mrs. A. Graves.*

CHARLES ABIEL PRIOR. Born 1809, died 1886.

990.—Dido building Carthage, 1863, after J.M. W. Turner, R.A. *Lent by Henry Graves & Co., Ltd.*

991.—Heidelberg, 1846, after J. M. W. Turner, R.A. *Lent by Henry Graves & Co., Ltd.*

992.—The Fighting Temeraire, 1886, after J. M. W. Turner, R.A. *Lent by Mrs. A. Graves.*

For No. 993 see right side of passage.

LIVING ENGRAVERS.

THOMAS G. APPLETON.

993.—Children Bathing, 1897, after J. Hoppner, R.A. *Lent by Henry Graves & Co., Ltd.*

994.—Juvenile Retirement, 1897, after J. Hoppner, R.A. *Lent by Henry Graves & Co., Ltd.*

995.—Children Birds'-nesting, 1895, after George Morland. *Lent by Henry Graves & Co., Ltd.*

996.—Rembrandt, 1892, after Rembrandt. *Lent by Henry Graves & Co., Ltd.*

997.—Isabel, 1887, after Sir Henry Raeburn, R.A. *Lent by P. & D. Colnaghi & Co.*

998.—The Duchess of Devonshire, 1889, after Thos. Gainsborough, R.A. *Lent by Mrs. A. Graves.*

THOMAS LEWIS ATKINSON.

999.—Time of Peace, 1848, after Sir Edwin Landseer, R.A. *Lent by General Sir J. F. Browne, K.C.B., R.E.*

1000.—The Black Brunswicker, 1864, after Sir J. E. Millais, P.R.A. *Lent by Henry Graves & Co., Ltd.*

1001.—Egg Gatherers, 1865, after J. C. Hook, R.A. *Lent by Henry Graves & Co., Ltd.*

1002.—Jocko, 1889, after Sir Edwin Landseer, R.A. *Lent by Henry Graves & Co., Ltd.*

1003.—The Forester's Family, 1851, after Sir Edwin Landseer, R.A. *Lent by General Sir J. F. Browne, K.C.B., R.E.*

1004.—Queen Victoria, 1847, after F. Winterhalter. *Lent by Henry Graves & Co., Ltd.*

WILLIAM HENRY BOUCHER.

1005.—Over the Nuts and Wine, 1889, after W. Dendy Sadler. *Lent by L. H. Lefevre, Esq.*

1006.—For Fifty Years, 1894, after W. Dendy Sadler. *Lent by L. H. Lefevre, Esq.*

1007.—Old and Crusted, 1889, after W. Dendy Sadler. *Lent by L. H. Lefevre, Esq*

1008.—Darby and Joan, 1890, after W. Dendy Sadler. *Lent by L. H. Lefevre, Esq.*

1009.—The End of the Skein, 1897, after W. Dendy Sadler. *Lent by L. H. Lefevre, Esq.*

HERBERT BOURNE.

1010.—Christ Leaving the Prætorium, 1877, after Gustave Doré. *Lent by Mrs. Fairles*

HENRY SCOTT BRIDGWATER.

1011.—The Soul's Awakening, 1890, after James Sant, R.A. *Lent by Mrs. A. Graves*

1012.—Phyllis, 1889, after Luke Fildes, R.A. *Lent by H. Scott Bridgwater, Esq.*

1013.—Miranda, 1891, after J. Hoppner, R.A. *Lent by P. & D. Colnaghi & Co.*

1014.—Mrs. Bankes, 1896, after G. Romney. *Lent by T. McLean, Esq.*

RICHARD S. CHATTOCK.

1015.—Village, with Watermill, 1887, after Hobbema. *Lent by C. E. Clifford & Co.*

JOHN JAMES CHANT.

1016.—Miss Penelope Boothby, 1875, after Sir J. Reynolds, P.R.A. *Lent by Henry Graves & Co., Ltd.*

1017.—Lady Betty Foster, 1876, after Sir J. Reynolds, P.R.A. *Lent by Henry Graves & Co., Ltd.*

1018.—Conquered, but not Subdued, 1866, after Thos. Faed, R.A. *Lent by Henry Graves & Co., Ltd.*

ROBERT S. CLOUSTON.

1019.—Little Fortune Tellers, 1890, after Sir J. Reynolds, P.R.A. *Lent by Arthur Lucas, Esq.*

1020.—The Lawyer, 1897, after Moroni. *Lent by S. T. Gooden, Esq.*

1021.—Viscountess Crosbie, 1890, after Sir J. Reynolds, P.R.A. *Lent by Arthur Lucas, Esq.*

1022.—The Age of Innocence, 1888, after Sir J. Reynolds, P.R.A. *Lent by Arthur Lucas, Esq.*

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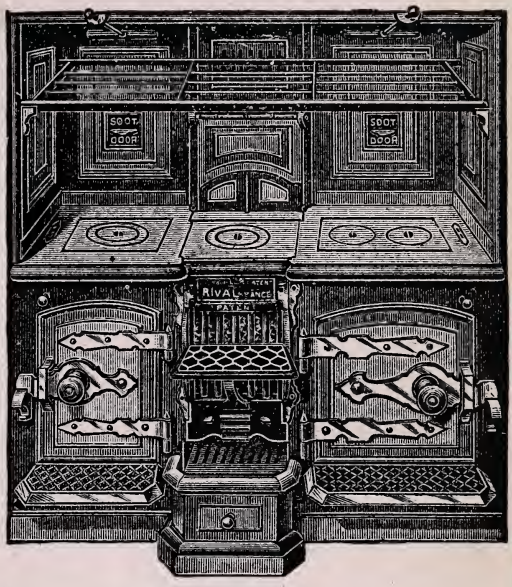

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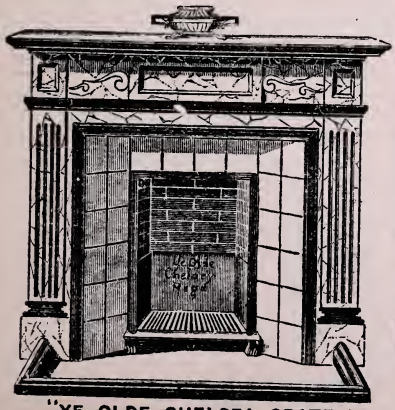
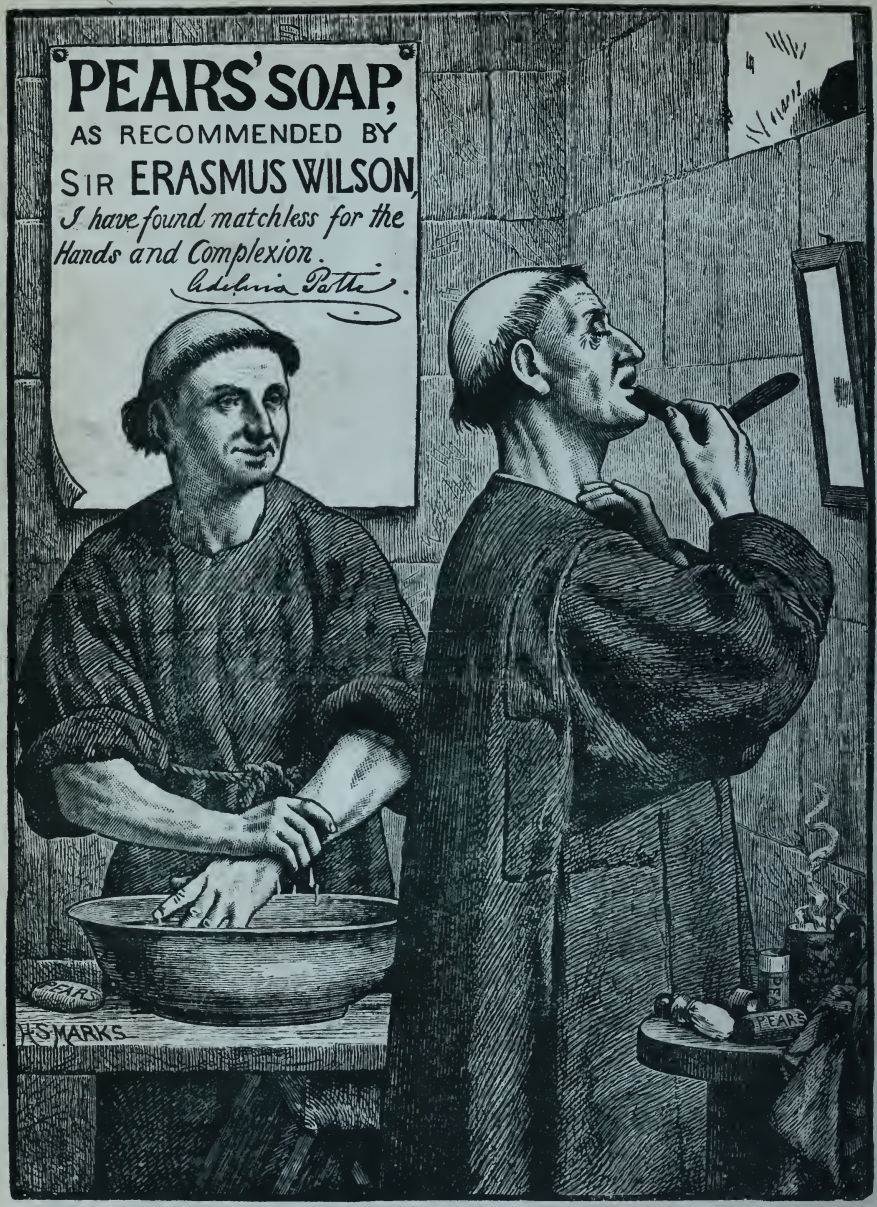


"YE OLDE CHELSEA GRATE."

THE "NAUTILUS" GRATE



"CLEANLINESS IS NEXT TO GODLINESS."

Specially drawn for the proprietors of **PEARS' SOAP**

BY

H. STACY MARKS, R.A.

PEARS' SOAP is used in all Doulton's Lavatories throughout the Exhibition.

PEARS' SOAP is used in all Doulton's Lavatories throughout the Exhibition.

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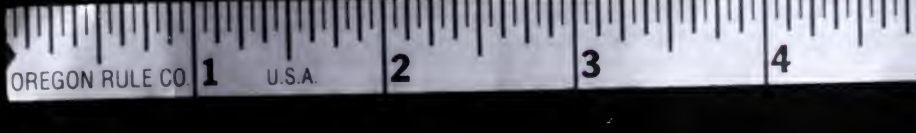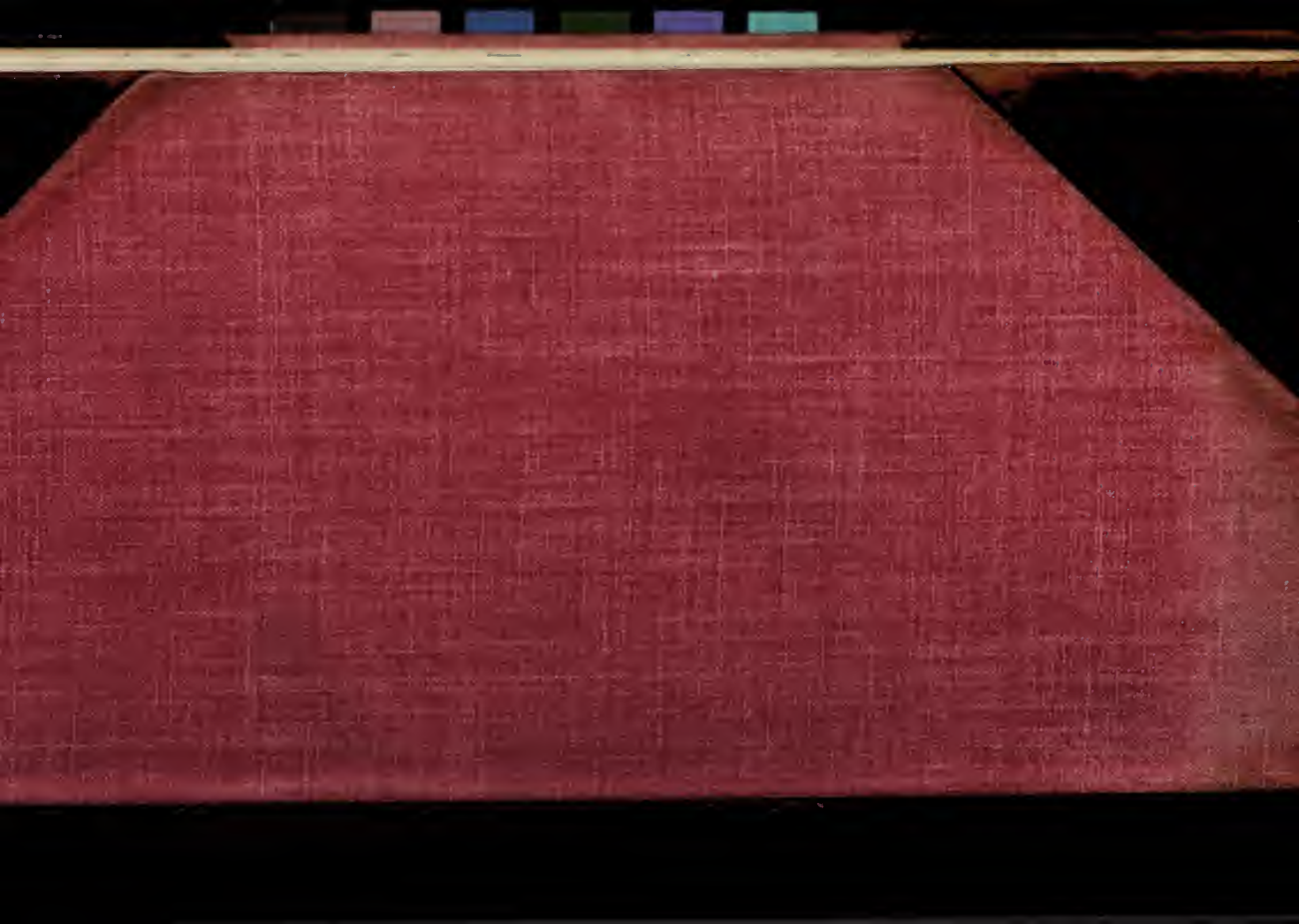
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